

Bridgewater Review



Bridgewater State College

December 1995

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The Bridgewater State College Artist-in-Residence for Fall, 1995 is Robert Andrews, who specializes in mosaics and has completed commissions for churches and other public buildings in various locations throughout the United States, as well as for a church in London. Andrews is a graduate of Bridgewater State College, and is well known to many Bridgewater students and faculty through his years of teaching at several area high schools.

His slide lecture, given at the college on October 19, 1995, discussed his working procedures and several of his projects, and a video showed the artist installing a mosaic on the enormous vault of a church in California, working from a walkway of scaffolding about ninety feet above the floor. The following Saturday he took a group of students, faculty and staff to the Greek Orthodox Church of the Transfiguration in Lowell, where he presented and explained his largest mosaic project, completed over a thirty year period. All of the upper walls and ceiling vaults are covered with his mosaics, made in colored glass which comes mostly from Venice. These portray, in a combination of Byzantine style with a modern cast, the religious personages and scenes arranged according to long-established conventions for Byzantine and later Greek Orthodox churches. (The style and program for location of these images within a church were established as early as the sixth century.)

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COVER ART: "Enter the Garden," 1995, 94" x 70",
acrylic on canvas.
WILLIAM KENDALL

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Special Thanks to Leah Pabst

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EDITOR'S NOTEBOOK

The College Selection Road Trip

Summer vacations for many parents with college bound children have become frantic day trips to visit schools eager to welcome potential inductees into the 1990s version of debtors prison. For someone who has now gone through this ritual for two summers in a row, I have become something of an expert on how to handle this hectic and scary process of choosing a college where your kids can grow to maturity while you fret over the bottom line.

For those of you who are about to enter this summer ritual, here is my ten point guide to successfully meeting the challenge of the college visitation circuit.

1. Get the map out and target a region where there is more than one college to visit. If you are going to spend gas money and endless hours in the car, at least be able to say at the end of the day that you hit a few schools.

2. Pack a lunch and a lot of junk food because the trick is to make a kind of blitzkrieg attack through the region, stopping only to take the tour and move on to the next school.

3. Time the arrival at the school at the exact beginning of the tour. Precision is important if you intend to make this a successful blitzkrieg. Shortcuts can be made by simply driving through the col-

lege and have your son or daughter make visual contact.

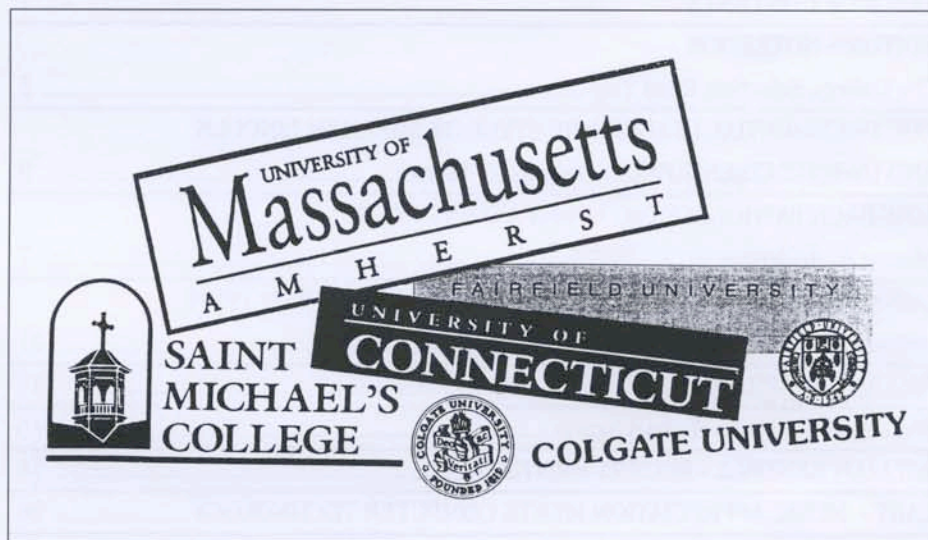
4. While on the tour try not to embarrass your college bound son or daughter by asking the typical parent questions like, what are the crime statistics for the campus and what about the alcohol situation in the dorms? The answer to the first question is always "crime is almost non-existent," while the answer to the second question is always "yes, drinking does occur, but we frown upon it."

5. Be prepared to see endless athletic facilities, computer stations, dormitory rooms, student unions and libraries. Don't be surprised if you hear this simple refrain a thousand times "The professors really care about the students."

comparison process as you and your teenager discuss likes and dislikes. You will quickly find out that the school you thought was just great has been dismissed out of hand by your son or daughter. Remember, its the "feel" of the school that matters and anything from a pushy tour guide to a ugly dorm room can spell doom for a college.

9. Drive back home exhausted, confused and slightly dazed once it settles in that in going to college there is no such thing as a free lunch. College in the 90's is indeed the real \$64,000 Question.

10. The next day, after you decompress from your ordeal, remember you have only just begun the college selection process. There is still your son or daughters anxi-



6. Although you would like to avoid it, give in and visit the bookstore and purchase the over-priced memento of your trip to the college. You'll probably end up with a dozen T-shirts by the end of the summer but it is hard to say no.

7. Get back into the car and rush to your next tour. While in the car gobble the junk food as you peruse the glitzy admissions materials that were given to you at the last college. Caution: all this literature will show a picturesque campus, earnest professors and contented students.

8. After repeating steps 4 through 6 get back in the car and begin the inevitable

ety over writing the required personal essay, the minutiae related to filling out the financial aid forms, the apprehension around April 1st as the acceptance and rejection letters come in and the final act of bravery, making the fateful choice. But don't fret too much about the college visitation circuit and its aftermath. If anything this process will bring the family together and create an opportunity for real communication about life, interests and dreams. Those road trips and all the paperwork that follows are certain to be cherished memories.

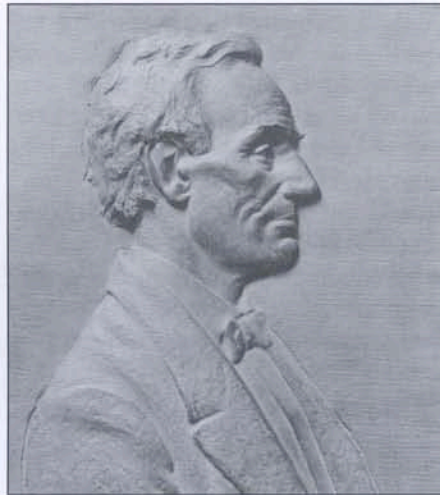
Michael Kryzanek, Editor

STILL ANOTHER HIDDEN HAND PRESIDENCY?: The Presidential Leadership Style of Abraham Lincoln and Dwight Eisenhower

Thomas R. Turner

At first glance there may not appear to be many valid comparisons between the presidential leadership styles of Dwight Eisenhower and Abraham Lincoln. The two men held power almost one hundred years apart, Lincoln during one of the greatest crises that the United States has ever witnessed and Eisenhower, although presiding at the height of the Cold War, in a period of relative peace and prosperity. In addition, Eisenhower had gained worldwide fame as a victorious general in World War II, which almost inevitably caused the public to perceive him as a potential president while Lincoln, who was hardly an unknown in the Republican party, nonetheless received the nomination as very much of a "dark horse" candidate. Finally, the world itself has changed so much in the twentieth century and the powers of the president have expanded to such a degree, that one might suspect that the two had very little in common.

Admittedly, an attempt to rank or compare presidents is often perceived as a precarious undertaking. Thus political scientist Douglas Kynerd writes, "It should be abundantly clear that the 'game' of ranking or rating Presidents has no systematic, objective, or scientific base." And a letter written to Robert Murray, who has conducted recent polling at Penn State University put the matter even more simply, "Regarding your list of Presidents. Pfft!"



Plaque of Lincoln to commemorate his visit to Boston in 1848.

However, a closer analysis of the two men reveals that there are similarities in the manner in which they approached the office. Their solution to dealing with people and problems is what Fred Greenstein labeled in his classic study of Eisenhower "The Hidden Hand Presidency." Greenstein argues that Eisenhower preferred to work behind the scenes, relying on his Cabinet members for front-line decisions, while he set broad policy. An analysis of Lincoln's approach to the process of governing reveals some basic similarities, both in personality characteristics, as well as in methods of leadership, which also led to a secretive leadership style.

Lincoln and Eisenhower were both by nature reticent and secretive often making them an enigma to those who knew them well. Fellow lawyers, his law part-

ner William Herndon, and his good friend Judge David Davis, would all have agreed of Lincoln that he was "one of the most incomprehensible personages we have ever known." Even his wife, Mary, once said of her husband, "He was not a demonstrative man, when he felt most deeply, he expressed the least." In Eisenhower's case, speech writer Emmet Hughes summing up the contradictions in the man, including his tendency to work behind the scenes, wrote, "He was not, then, exactly a simple man."

Utilizing this mask of secrecy, both men exuded a folksy and rather humble image which hid some of their truly outstanding talents. Lincoln has become a figure of such mythical proportions, with tales of his humble beginnings, that he serves the role of the typical common man in American history. Writing to his friend and fellow Illinois politician, Jesse Fell, in 1859, in a letter which Fell had requested, Lincoln said: "There is not much of it, for the reason I suppose, that there is not much of me." On another occasion addressing the 166th Ohio Regiment, he said that his rise to the presidency showed that any mother's son might aspire to that office. He also claimed that his policy was to have no policy and that he did not direct events as much as events carried him along. The president created the impression that he drifted with the tide and that his career was due to chance and fortuitous circumstances.

In reality, while he may have begun life humbly, as most people did on the frontier, by the time of his presidency Lincoln had distanced himself from many of his fellow citizens of Springfield. He was a well known lawyer and a man of substantial wealth who also possessed major literary talent which might have propelled him into a writing career if he had been born under different circumstances. Lincoln, who is the American public's ideal of the common man, was anything but common even if he strove mightily to conceal the fact.

Eisenhower was also portrayed as coming from humble beginnings. As biographer Stephen Ambrose writes, "If

Eisenhower was not born in a log cabin, the shack in Dennison, Texas, was close enough; if his family was not poverty-stricken, it was poor enough." Ambrose further notes that until United States entry into World War II in 1941, Ike's career had been extremely ordinary. In fact, "Had he died in 1941, on the verge of retirement on his fifty-first birthday, he would not today be even a footnote in history."

Similar to Lincoln, Eisenhower's smile and folksy manner concealed much deeper intellectual abilities. His staff secretary, Andrew Goodpaster, recounted how on one occasion Eisenhower listened to several hours of presentations by foreign policy experts and then, himself, summarized the discussions in a forty-five minute discourse. George Kennan, noted diplomat, scholar, and architect of the post World War II containment policy, who was one of those present, later told Goodpaster that "in doing so Eisenhower showed his intellectual ascendancy over every man in the room."

While Lincoln did not have the formal executive experience which Eisenhower did, Lincoln's caution caused him to operate in a similar manner. He, too, liked to solicit advice from various corners, in some cases even after he had made his decision. Lincoln once addressed this tendency in himself with the declaration "I am a slow walker but I never walk back."

Numerous Eisenhower advisors have verified his desire to set broad policy goals and make big decisions while he avoided becoming bogged down in the minutiae of details. Attorney General Herbert Brownell learned this the hard way when he brought some pardons to Eisenhower who said: "Say, listen this is your job. You're not supposed to put all that burden on me. I'm going to rely on you. What are your recommendations?" Brownell added on another occasion, "If they did not bring to his attention matters that required it, he was severe. But if they 'passed the buck' to the president for front-line decisions, he equally disapproved."

Compare this with *New York Times* editor Henry Raymond's description of

Lincoln's procedure: "He always maintained that the proper duty of each Secretary was to direct the details of everything done within his own department, and to tender such suggestion, information, and advice to the President, as he might solicit at his hands. But the duty and responsibility of deciding what line of policy should be pursued, or what steps should be taken in any specific case, in his judgment belonged exclusively to the President; and he was always willing and ready to assume it."

Both presidents had learned the lesson that the head of a vast bureaucracy such as the U. S. government will soon lose his effectiveness and his administration will come to a screeching halt if he becomes immersed in the details of every department. It was only when the cabinet member could not handle the job that intervention occurred, as in the case of Lincoln's War Secretary Simon Cameron or Eisenhower's Defense Secretary Charles Wilson.

Lincoln and Eisenhower apparently saw their advisors as sounding boards to get all points of view before coming to a decision. Andrew Goodpaster delighted in repeating Eisenhower's quote about the use of his cabinet: "You know I get the best advisors I can get. I get the most brilliant people I can assemble. I listen to their advice and I even take their advice. But goddammit, I don't have to like it."

Once again, the portrait drawn by Lincoln friend and newspaperman Noah Brooks is striking: It was a peculiar trait of Lincoln that, in order to preclude all possibility of doubt in his own mind concerning the expediency of any contemplated act, he would state to those with whom he came in contact many doubts and objections not his own, but those of others, for the express purpose of being confirmed and fixed in his own judgment.

Such tactics can lead to the perception that the president is not in charge of his administration. This will be particularly true if there are dominant individuals in the cabinet who may appear to manipulate the vacillating chief executive, and, of course, Eisenhower had such advisors in

Sherman Adams and John Foster Dulles while Lincoln had Edwin Stanton and Salmon Chase.

When the record is examined it becomes apparent that both Adams and Dulles subordinated themselves to Eisenhower. In his memoirs the president wrote of his dealings with the Secretary of State, "He would not deliver an important speech or statement until I had read, edited, and approved it; he guarded constantly against the possibility that any misunderstanding could arise between us."

Similarly, Chief of Staff Sherman Adams verified that the legend of his sending important decision papers to the president with the initials "OK SA" was not true. He explained the role which the president had given him in the following manner: "Eisenhower simply expected me to manage a staff that would simplify and expedite the urgent business that had to be brought to his personal attention and to keep as much work of secondary importance as possible off his desk." The papers that Adams did initial usually involved minor patronage positions with which the president had no desire to be involved and which he approved in a routine manner. With Adams making the patronage decisions, the president realized that the disappointed office seeker would vent his anger at the Chief of Staff.

Eisenhower also used his Press Secretary Jim Hagerty as a lightning rod as recounted humorously by Hagerty, himself: President Eisenhower would say, "Do it this way." I would say, "If I go to that press conference and say what you want me to say, I would get hell." With that he would smile, get up and walk around the desk, pat me on the back and say, "My boy, better you than me."

In a very similar fashion, both contemporaries and some later historians have seen animosity between Lincoln and Secretary of War Stanton, despite the fact the two men were actually on very intimate terms. While some twentieth century authors have raised preposterous charges that Stanton hated Lincoln so much that he engineered his death, during the last two summers of the war the two shared

adjoining cottages on the grounds of the Soldier's Home. Here they enjoyed relaxing and playing with each other's children, with one of Stanton's son's most vivid memories being of the president and his father, dressed in formal clothing, climbing a tree to rescue some pet peacocks that had become entangled.

While a policy was under discussion, Stanton felt free to dissent vigorously, but once an issue was decided, he would always yield to the president. On numerous pieces of correspondence there appears the notation, "I yield to whatever the President may think best for the service."

Stanton took the same sort of heat for Lincoln as Eisenhower's advisors did for him with the two men having a working relationship which complemented their personalities. Stanton tended to be the harsher of the two, although there were times when he could be persuaded that some kind deed, such as the release of a prisoner should be accomplished, but that he could not do so without weakening discipline and setting an unwise precedent. In those cases Stanton was quick to send the petitioners to Lincoln, who would pardon the offending individual, thus keeping Stanton's reputation as a tyrant intact, and enhancing the president's kindly image. Conversely, when Lincoln saw that he could not take some kindly action, he would dispatch the petitioners to Stanton, who would uphold the harsh action that Lincoln wished taken. In each case, Stanton appeared to be the monster and Lincoln the kindly father figure. Stanton gladly deflected the anger away from Lincoln as Adams or Dulles did with Eisenhower.

While a brief study cannot deal with all policy areas, the manner in which the presidents handled certain major issues is instructive. One of the urgent problems faced by Eisenhower was the demagogic senator from Wisconsin, Joseph McCarthy. McCarthy charged that the government was riddled with Communists and he particularly criticized former Secretary of State George C. Marshall, who, he said, had lost China to the Communists. Since Marshall had been Eisenhower's men-

tor and role model, he chafed at this criticism, yet, rather than attacking McCarthy in a direct manner, as Harry Truman would certainly have done, Eisenhower proceeded simply to ignore him.

While there has been some controversy over the president's tactics, several intimates believed they had been effective.



Eisenhower's Inaugural Portrait, 1956.

Speech writer Bryce Harlow wrote, "Truman attacked him (McCarthy) personally by name. Thereby he created a monster. Eisenhower killed him and he did it by ignoring him." William Ewald, who aided the president with his memoirs, said the Eisenhower approach in most cases of political attack amounted to "...don't see, don't feel, don't admit, and don't answer; just ignore your attacker and keep smiling."

This approach had been developed in his youth on advice from his mother, "Eventually, out of my mother's talk, grew my habit of not mentioning in public anybody's name with whose actions or words I took violent exception." He also revealed an interesting device which he used to try to disperse pent-up anger toward someone who had offended him:

I used to follow a practice—somewhat contrived I admit—to write the man's name on a piece of scrap paper, drop it

into the lowest drawer of my desk, and say to myself: "That finishes the incident, and so far as I'm concerned, that fellow."

Parenthetically, Lincoln also wrote irate letters, one of the most famous being to General Meade after he let Lee get away after Gettysburg. After his anger had cooled, however, he did not forward it to the general. It was annotated "To Gen. Meade, never sent, or signed."

Lincoln and Eisenhower did use letter writing to good effect on a variety of issues. This was a more normal means of communication for Lincoln in the nineteenth century but is more unique in the case of Eisenhower, who actually disliked using the telephone, which is, of course, a more direct and confrontational means of communication than a letter. On one occasion, Ike actually sent letters to more than four hundred businessmen friends to solicit their support for his plan to reorganize the Department of Defense.

One of Lincoln's major letter writing campaigns involved his Reconstruction policies in Louisiana. Rather than confront the issue of voting rights for blacks directly, he worked behind the scenes, writing letters to Governor Michael Hahn and other officials suggesting that intelligent blacks and black soldiers should be allowed to vote. The impact of a letter from the president of the United States upon the recipient can hardly be underestimated.

Another similarity is the two presidents' use of language. While both men could be precise when they wanted to be, they also used language to conceal their policies when it suited their purposes. At press conferences, Eisenhower, who had actually written speeches for General McArthur, was a master of using fractured syntax to confuse an issue. Before a press conference on the Formosa Resolution he told Press Secretary Jim Hagerty, "Don't worry, Jim, if that question comes up, I'll just confuse them." Years later he would still chuckle about how hard it must have been for the Russian and Chinese intelligence agencies to explain to the heads of their respective governments exactly what the president had meant.

While Lincoln's use of evasive language may not be as readily apparent, after all, he was the author of the Gettysburg Address and Second Inaugural, two of the greatest addresses in the English language, he could also tailor his writing when it suited his purposes. One example is the Emancipation Proclamation, which contains none of the soaring rhetoric of the Gettysburg Address, causing historian Richard Hofstadter to write that it had "all the grandeur of a bill of lading." The reason for this, however, according to more recent historians, was that in a matter so controversial, Lincoln purposely did not attempt to arouse the public.

Their styles and personalities also marked something of what might be considered the dark side of both men. Eisenhower could use explosive profanity, a trait perhaps not uncommon in career military men, and he could often erupt in anger. When speech writer Bryce Harlow went in to recommend that the president should invite Harry Truman to the White House he told secretary Ann Whitman: "You leave that door open so that when I skid I won't hit the wall....I'm going to do something to him that's going to infuriate him, and I just want not to hit the wall when I come out skidding."

Lincoln did use milder language than Eisenhower but was also known when annoyed to occasionally use profanity. Francis Carpenter, who spent six months at the White House and produced a painting of Lincoln signing the Emancipation Proclamation surrounded by his cabinet, described an officer who had been cashiered from the service visiting the White House and having the temerity to say that Lincoln would not do him justice. Lincoln bolted from his chair and grabbing the man by the collar exploded: "Sir, I give you fair warning never to show yourself in this room again." Historian Michael Burlingame devotes a long chapter in his recent book, *The Inner World of Abraham Lincoln*, to what he calls "Lincoln's Anger and Cruelty."

Each man, while being tolerant of the indiscretions of those advisors who were still useful to them, could also be ruthless in dismissing those same loyal advisors when they had become a liability. When Sherman Adams became enmeshed in a scandal over accepting gifts, Eisenhower finally decided that Adams had to be fired. He did not even tell Adams directly but tasked Republican National Chairman Meade Alcorn to wield the ax. Alcorn was disturbed that he had to be the messenger and since the firing was done indirectly Adams seemed to feel that his demise came at the hands of vice-president Nixon and not the president himself.

Lincoln, who had long tolerated Treasury Secretary Chase, also dismissed him abruptly in the summer of 1864, when the two clashed over an appointment to the New York Custom House. Lincoln notified his Treasury Secretary that "relations had reached a point of mutual embarrassment" and Chase, who had offered to resign several times before, was now somewhat surprised to discover that Lincoln had accepted.

While sometimes being a bit devious may be a trait that is admired in a chief executive, or at least tolerated as a necessary evil, a less generous interpretation can be placed on the actions of Eisenhower and Lincoln. One of the first of the revisionist writers on Eisenhower, Murray Kempton, portrayed Ike as devious as did Richard Nixon when he wrote, "He was a far more complex and devious man than most people realized, and in the best sense of those words." Lincoln's law partner, William Herndon, who admired him greatly, nonetheless wrote, "He was always calculating, always planning ahead. His ambition was a little engine that knew no rest."

There is also no suggestion that this style was unique to these two chief executives. Thomas Jefferson is often seen as a practitioner of the same style and a more recent candidate would certainly be Ronald Reagan. Further research would undoubtedly verify that there are other presidents who would fit into this category as well.

It should also be obvious that there might be drawbacks to such a leadership approach. Political Scientist, Richard Neustadt has argued that a president's success is directly dependent on those he wishes to influence being aware of his policies and the potential punishments that might come from not supporting them. Therefore, if the president's hand is too hidden, this can at times cause the very appearance of drift and division within the administration which the chief executive is trying to avoid. While behind the scenes he may have a firm hand on the helm, the perception of indecision frustrates the achievement of policy objectives.

Even historians who praise Lincoln and Eisenhower as leaders admit that it is not always a style they admire in more recent practitioners. Indeed, the hidden hand style does not guarantee success and there is probably no one leadership style which is appropriate for all situations. Nonetheless, it was a style rooted in the personalities and upbringing of Lincoln and Eisenhower, which has caused Lincoln to be regarded as our best chief executive and Eisenhower as far above average. However, this secretive style has made it much more difficult for both contemporaries and future generations of scholars to decipher their true policies.



Thomas R. Turner is Professor of History. Professor Turner would like to acknowledge Louisiana State University at Shreveport, The Deep South Presidential Program and the *Quarterly Journal of Ideology*.

LOW BACK PATHOLOGY or "Oh My Aching Back!!"

Marcia K. Anderson

An estimated 60 to 80 percent of the American population experiences low back pain at one time or another. Although this condition typically strikes individuals between the ages of 25 and 60 years, with frequency peaking at about age 40, it also occurs in as many as 25 percent of adolescents and children, ranging down to age 10. Despite thinking to the contrary, males and females appear to be equally susceptible. Low back pain is often associated with lumbar disc degeneration or irritation of the sciatic nerve (sciatica), but may also be of unknown origin, referred to as low back syndrome (LBS). This article will discuss the three main causes of low back pain, identify common symptoms that indicate medical referral is necessary, and will provide preventive measures to reduce the incidence of low back pain.

LUMBAR DISC INJURIES

Fibrocartilaginous discs provide cushioning between the vertebral bodies that make up the spinal column. In the intervertebral disc, a thick ring of fibrous cartilage, the annulus fibrosus, surrounds a gelatinous material known as the nucleus pulposus. The discs serve as shock absorbers and also allow the spine to bend.

Because the discs are avascular, they receive no blood supply. Instead, the discs must rely upon changes in posture and body position to produce a pumping ac-

tion to bring in nutrients and flush out metabolic waste products. Because maintaining a fixed body position curtails this pumping action, sitting in one position for a long period of time can negatively affect disc health.

Long term mechanical loading of the spine can lead to microruptures in the outer portion of the disc, which in turn, can lead to degeneration. A bulging, or protruded, disc refers to some damage to the nucleus with slight deformity of the annulus. When the nucleus produces a definite deformity, however, and works its way through the fibers of the annulus, it is called a prolapsed disc. As the degeneration continues, the disc material moves into the spinal canal and runs the risk of impinging adjacent nerve roots. When this occurs the condition is called an extruded disc, and may produce radiating pain down the nerve root that is impinged. Finally, with ultimate degeneration, the nuclear material separates from the disc itself and can potentially migrate. The most commonly herniated discs are the lower two lumbar discs between the L4-L5 vertebrae and L5-S1 vertebrae, with most ruptures moving posterior or posterolateral.

Because the intervertebral discs are not innervated by nerves, damage to the disc does not, in and of itself, result in the sensation of pain. Sensory nerves supply the longitudinal ligaments that surround the vertebral column, the vertebral bodies themselves, and the articular cartilage in the facet joints. Impingement on one of these structures, the spinal cord, or a spinal nerve is what produces the sensory and motor changes. For example, when compression is placed on a spinal nerve that makes up the sciatic nerve complex (L4-S3), sensory and motor deficits are reflected in the muscles and skin associated with that nerve root. A disc need not be completely herniated to give symptoms.



Figure 1. Straight Leg Raising Test

Symptoms of a disc herniation may include severe local pain and muscle spasms at the site of the herniation, as well as radiating pain or numbness down the sciatic nerve into the lower extremity. The individual may walk in a slightly crouched position leaning away from the side of the lesion. This position relieves some of the compression on the nerve root. Forward trunk flexion or a straight leg raising test (Figure 1) may exacerbate pain and increase symptoms. Significant signs indicating the need for immediate referral to a physician include muscle weakness, sensory changes, such as numbness or tingling, diminished reflexes in the lower extremity, and abnormal bladder or bowel function.

Treatment depends on the severity of symptoms, type of activity the individual is involved in, occupation, and normal daily activities participated in. In mild cases, treatment consists of minimizing load on the spine. This includes avoiding activities that involve impact, lifting, bending, twisting, and prolonged sitting and standing, because these increase pressure on the discs. Jogging and physical activity is allowed if it does not increase the symptoms. Because unexplained contraction of the muscles at the site of a back injury is a common occurrence, painful muscle spasm, knots, and tightness must be eliminated. A variety of approaches can

be used including ice and/or heat, administration of prescribed nonsteroidal anti-inflammatory drugs (NSAIDs) and/or muscle relaxants, passive exercise, and gentle stretching. Depending on severity, the back should also be rested with strenuous activity prohibited. Although recovery from symptoms may take several months, surgery is generally not warranted except in severe cases when significant neurological deficits are noted.

Following resolution of spasm and acute pain, rehabilitation is initiated that focuses on restoring or improving spine and hamstring flexibility, and abdominal and posterior trunk muscle strength. More often than not, one or more of these areas of function is below average in an individual with low back pain. Individuals should not assume body positions or undertake movements during daily living activities that are potentially injurious.

SCIATICA

Sciatica is an inflammatory condition of the sciatic nerve that may result from a herniated disc, annular tear in the disc, muscle-related disease, spinal stenosis (narrowing of the vertebral canal), facet joint arthropathy, or compression of the nerve between the two parts of the piriformis muscle. If related to a herniated disc, radiating leg pain is greater than back pain, and increases with sitting and leaning forward, coughing, sneezing, and straining. Pain is reproduced during a straight leg raising test (Figure 1). With annular tears, back pain is more prevalent and exacerbated with straight leg raising. In a muscle-related problem, a common complaint is morning pain and muscular stiffness that worsens if chilled or when weather changes (arthritis-like symptoms). Pain typically radiates into the buttock and thigh region. If narrowing of the lumbar vertebral canal, or spinal stenosis, is present, back and leg pain develops after the individual walks a limited distance and concomitantly increases as distance increases. Pain is not reproduced with a straight leg raising test. Facet-joint arthropathy produces localized pain over the joint when an individual lean backwards

or to the side. Should the sciatic nerve be compressed between the two parts of the piriformis muscle, located deep to the gluteus maximus, pain increases when the thigh is rotated toward the midline of the body. In either case, a physician needs to determine the presence of a serious underlying condition.

Under normal circumstances, bed rest is usually not indicated, although side-lying with the knees flexed may relieve symptoms. Lifting, bending, twisting, and prolonged sitting and standing aggravate the condition by increasing disc pressure, and therefore should be avoided. When pain has subsided, abdominal and posterior trunk muscle strengthening exercises can begin with gradual return to normal activity. If symptoms resume, stop activity and revisit the physician. Occasionally, extended rest is needed for symptoms to totally resolve or if a significant disc protrusion is present, surgery may be indicated.

LOW BACK PAIN SYNDROME

Low back pain syndrome, or LBP, has become an increasingly serious medical and socioeconomic problem. It is second only to the common cold as the leading cause of lost work time, and dominates claims for worker's compensation. Furthermore, the condition accounts for 10 percent of all chronic health problems, and is ranked 11th among causes for hospitalization in the United States.

Although several known conditions may cause LBP, most cases are idiopathic, or of unknown origin. Because it is difficult to identify anatomical structures that are the source of pain, it is also difficult to determine what factors may be contributing to the development of pain. There is general agreement, however, that mechanical stress is the primary cause in most LBP cases.

Low back pain is often attributed to improper lifting techniques that place undue stress on the low back vertebrae, intervertebral discs, and ligamentous structures. The condition, however, is also commonly

seen in individuals who participate in running activities and in individuals who sit for extended periods of time. There is a tendency for many runners to have muscle tightness in the hip flexors and hamstrings muscle groups. Tight hip flexors (located on the anterior hip) tend to produce a forward body lean leading to anterior pelvic tilt and hyperlordosis of the lumbar spine. This, coupled with tight hamstrings can lead to a shorter stride, and produce a shearing force on the low back region.

This mechanism is somewhat duplicated in individuals who sit for extended periods of time. In sitting, the knees are bent, the hamstrings are relaxed and shortened, and the individual leans forward to work at a desk. The combination of these actions, coupled with the tendency to slouch in the chair, lead to an anterior pelvic tilt that produces a shearing force on the low back region. The end result is chronic low back pain and discomfort.

STRAIGHT LEG RAISING TEST

The most common test used to identify the source of low back pain is the straight leg raising test (Figure 1). The individual is placed in a relaxed supine position with the knee extended. The individual's heel is placed in one hand while the other hand is placed on top of the patella to prevent the knee from flexing. The leg is slowly raised until pain or tightness is felt, then slightly lowered until the pain is relieved. The individual is then asked to flex the neck onto the chest, or dorsiflex the foot, or do both actions simultaneously. Increased pain with neck flexion or dorsiflexion indicates a possible sciatic problem. Pain that occurs opposite the leg lifted indicates a possible herniated disc. No increase in pain with neck flexion or dorsiflexion indicates tight hamstrings. Although this test can be done in the privacy of your home, it is not designed for self diagnosis. If pain, muscle weakness, and sensory changes are present, consult your personal physician immediately for more detailed evaluation and treatment.

PREVENTING LOW BACK PAIN

Daily exercises are the key to preventing low back pain. These exercises should focus on developing strength in the abdominals and posterior trunk musculature. Flexibility in the hamstrings and low back region is also critical. Exercises can be performed early in the morning while still lying in bed. In addition to exercise, several techniques can be adapted into your activities of daily living to reduce stress on the low back region, and are listed below. Despite exercise and healthful living, low back pain may still occur. Keep in mind that if pain, muscle weakness, muscle spasms, or sensory changes exist for more than a few days, consult your personal physician.

PREVENTING LOW BACK INJURIES

SITTING

- *Sit on a firm, straight-back chair, and avoid slouching.

- *Sit with the feet flat on the floor.

- *Avoid sitting for long periods of time, particularly with the knees fully extended.

DRIVING

- *Place the seat forward so the knees are level with the hips and you do not have to reach for the pedals.

- *If the left foot is not working the pedals, place it flat on the floor.

- *Avoid leaning forward or slouching.

- *Keep the back of the seat in a nearly upright position.

STANDING

- *If you must stand in one area for an extended time, shift position from one foot to the other, or place one foot on an elevated piece of furniture to keep the knees slightly bent.

- *Concentrate on holding the chin up, keeping the shoulders back, and relaxing the knees.

LIFTING AND CARRYING

- *Avoid lifting heavy objects without a lumbosacral belt or assistance.

- *To lift an object, place the object close to the body. Bend at the knees, not the waist, and keep the back erect. Tighten the abdominal muscles and breathe normally. Do not hold your breath. Do not twist while lifting.

- *To carry a heavy object, hold the object close to the body at waist level and carry the object in the middle of the body not to one side.

SLEEPING

- *Sleep on a firm mattress. If needed, a sheet of 3/4 inch plywood can be placed under the mattress.

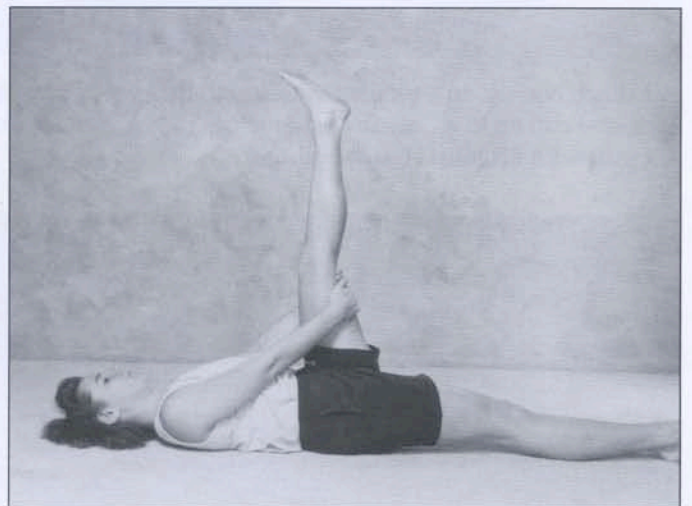
- *Sleep on your side and place pillows between the legs. If you sleep supine, place pillows under the knees. Avoid sleeping in the prone position.

- *Waterbeds may relieve low back pain since they support the body curves evenly.

EXERCISES TO PREVENT LOW BACK INJURIES



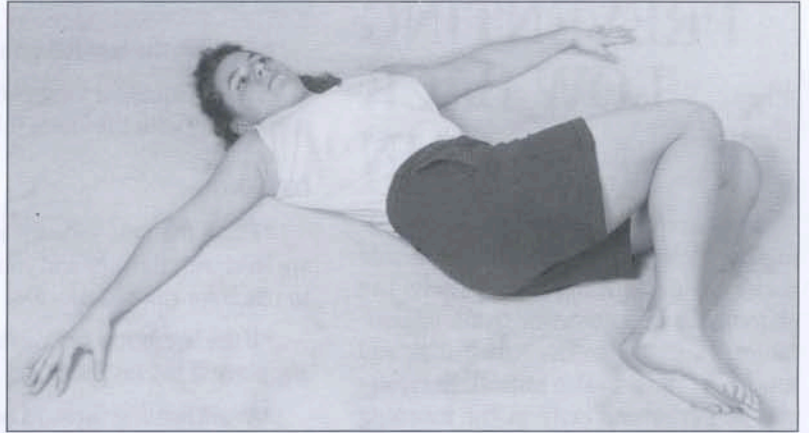
A. Single knee to chest stretch. In a supine position, pull one knee toward the chest with the hands. Keep the back flat. Switch to the opposite leg and repeat. Repeat by bring both knees to the chest.



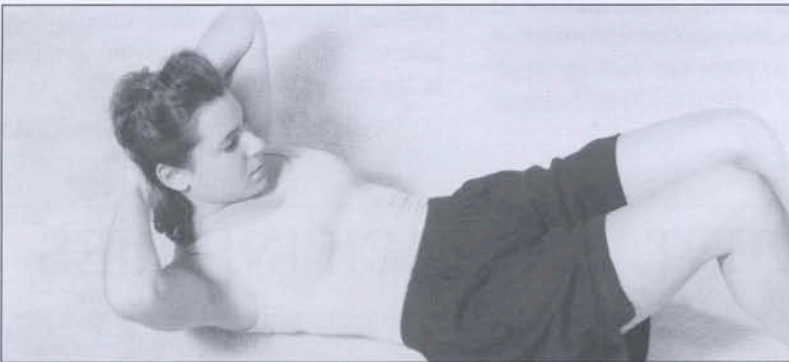
B. Hamstrings stretch. While lying on your back, bring the leg straight up. Use a hand or towel to assist in stretching the muscles. Do not allow the knee to bend.



C. Lateral rotator stretch, seated position. Cross one leg over the thigh and place the elbow on the outside of the knee. Gently stretch the buttock muscles by pushing the flexed knee across the body while keeping the pelvis on the floor.



D. Lower trunk rotation stretch. In a supine position, rotate the flexed knees to one side, keeping the back flat and the feet together.



E. Crunch curl-up. In a supine position with the knees flexed, flatten the back, and curl up to elevate the head and shoulders from the floor. Alternate with diagonal crunch curl-ups.



F. Alternate arm and leg on all fours. While on all fours, raise one leg behind the body while raising the opposite arm in front of the body. Ankle and wrist weights may be added for additional resistance.



Marcia K. Anderson is Professor of Physical Education and Director of the Athletic Training Program.

Figures printed with permission from Anderson, MK, and Hall, SJ. Sports injury management. Baltimore: Williams & Wilkins, 1995.

CONSIDERING THE HUMAN ELEMENT IN AN AGE OF HIGH TECH

William G. Covington, Jr.

No new technology is of any benefit if it isn't meeting a human need. Technological innovations introduced with novelty in mind have faded from the scene, while those that have found a niche by meeting a need have survived.

With the opening of the John Joseph Moakley Center for Technological Applications, this scenario involving the link between human needs and technological innovation is played out again, this time on the Bridgewater State campus.

HISTORICAL EXAMPLES

When Edison and other inventors came up with devices such as the Kinetoscope, which presented the illusion of motion in photography, there was initially an audience.

However, after the novelty of "moving pictures" wore off, the audience dropped off until scripts with storylines were in-

troduced. Innovators in radio, which was called "wireless telegraphy", had trouble convincing corporate decision-makers that the device could be used to communicate to the general public. Conventional wisdom was that the only use for "wireless" was to communicate from ship to shore to ensure safe passage to harbor.

In more recent times, cable television was originally useful only to residents of rural communities. Mountainous areas of Pennsylvania and Oregon were the first locations where residents pooled their resources so that each home could receive broadcast television signals that otherwise would be unattainable. From that effort "community antenna television" (cable TV) was born. It wasn't until cable was slowly transformed from a delivery system to a program supplier that traditional

tween the Soviet Union and the U.S. in the late 1950s and early 1960s should be recognized more for what it did to communications than for space exploration. As a result of the innovations of that era, satellites orbiting the earth allow for instantaneous communication through various systems such as: network television, teleconferences, telephone service, and pay TV services.

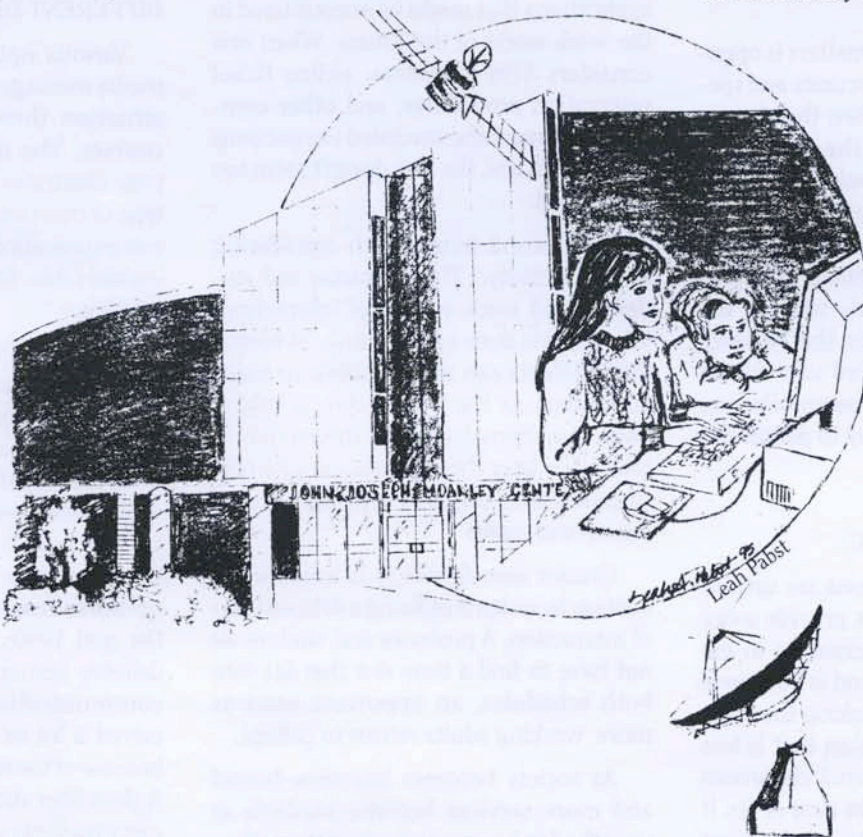
THE ROLE OF "REAL PEOPLE" IN A MEDIATED WORLD.

Will shop at home networks replace shopping malls? Will computer-generated curriculum make teachers obsolete? Will teleconferencing result in empty office buildings? Some futurists make such extreme predictions, but in reality the odds are not likely that any such dramatic changes will occur.

John Nasbit, one of the foremost writers in the area, notes that people like physical interaction with other people. In other words, they want to go to the mall, to work, and to recreational events. It's part of being human.

In the early days of television, the movie industry fought television's growth because it was thought that no one would go to the movie theatre if people could stay home and watch television. It didn't take the industry long to realize teenagers want to go out on Friday and Saturday

nights. They don't want to stay home and watch TV with their parents. Concert attendance, sports events, and cinema itself all benefited from television. The exact opposite of what extremist futurists predicted took place.



broadcasters saw it as a threat. Up until that transition, cable was an ally, simply a method of delivering a signal to an extended audience.

Some observers contend that the "conquest of space" and the "space race" be-

Will books become obsolete as information becomes increasingly available via electronic media? There are futurists on both sides of this prediction. Some say there will be no need for paper products such as books, magazines, and newspapers. Others say print media are such a part of our way of doing things that they will always be around in some form. Again, it would seem that predictions of drastic lifestyle changes are less realistic than the prediction that in the new media mix there will still be a place for the printed word.

THEORY APPLIED TO THE PRACTICAL:

The new Moakley Center has the word "applications" in its title. This implies technology, not for its own sake, but with the end result of meeting human needs. What will those needs be in the 21st century?

Prediction about such matters is open-ended and no one can be accurate and specific at the same time. When the phonograph was introduced the inventors thought its application would be for letter dictation. No one imagined a "record industry" for the masses. In general terms, however, it can be confidentially predicted that as people discover new uses for the technology housed within the Moakley Center, as yet undiscovered uses of the facilities will evolve. What seems obvious in hindsight is an epiphany to people living in the present.

TRENDS WORTH NOTING:

While specific predictions are unwise to make, long term trends provide some clues about what can be expected in the years ahead. One such trend is "distance education." Generally speaking the term is used to describe education that is less centralized than a traditional classroom setting. The distance can be near or far. It could entail connections to the next county or as far away as Russia.

Technology is designed to meet specific instructional needs when used for distance education. Some systems are more elaborate than others. A simple distance education system would allow a profes-

sor to speak to students at various locations through the use of television cameras and monitors. A more complex form of distance education would be found in a system that allowed students to ask questions to the instructor as the presentation is being given, even though they may be physically separated by hundreds of miles.

The impact of such a dramatic change in the educational delivery system is that technologies such as computers and television are made user friendly to achieve desired results. Such technologies do not displace the need for human interaction, but rather change the roles of the people involved. Rather than interacting in a face-to-face setting, the teacher/student interaction occurs through a machine-mediated context. In the high tech world, this is a way of preparing students for similar applications that might be encountered in the work world of the future. When one considers ATM machines, airline ticket reservation procedures, and other commonplace machine-mediated transactions presently in use, the idea doesn't seem too far-fetched.

The second trend worth considering is "interactivity." The instructor and students need some means of interacting. When this is done in "real time," it means that students can ask questions or make comments as the instruction is taking place. An alternative is for interaction to take place later through one-on-one correspondence, possibly through e-mail (electronic mail).

Greater user flexibility is a major advantage to systems utilizing a delayed form of interaction. A professor and student do not have to find a time slot that fits into both schedules, an important asset as more working adults return to college.

As society becomes less time bound and more services become available at unorthodox hours, such educational flexibility helps students think beyond the limitations of a "9 to 5" time frame. It is clear that in the 21st century people will have greater control than previous generations in determining when they will transact their business.

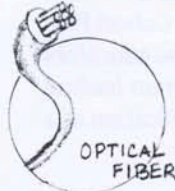
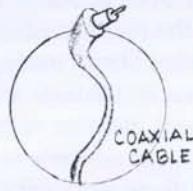
A third trend is for the technology to become increasingly user-friendly. Personal computers did not gain widespread acceptance until large numbers of people became comfortable using them. This principle of user-friendliness applies to any new technology.

Media professionals working with educators in emerging areas of high tech thus have a two-fold challenge. First, they need to make new media technologies as "user friendly" to non-media people as possible. This means educating instructors on the subtle differences between, for example, presenting for televised courses as opposed to traditional classroom sessions. Second, media professionals have a significant role to play in producing a product that enhances learning.

DIFFERENT DELIVERY SYSTEMS:

Various options exist for delivering media messages to students receiving instruction through distance education courses. The diagram on the following page illustrates five of the most common type of transmission modes used for telecommunications: twisted copper wires, coaxial cable, fiber optics, microwave, and satellite.

Although they are the least expensive of the five, twisted copper wires are limited as a delivery system. Audio material can be sent via this system, while most distance education programs are designed with a video component in mind. Coaxial cable ("coax") is more expensive than twisted copper wires and the broadcast networks used this delivery system until the mid 1980s. Fiber optics is the third delivery system commonly used in telecommunications. This technology received a lot of coverage in the industry because of the multiple options it provides. A glass fiber strand encased in a cable can carry multiple video or audio messages at a rapid rate of speed. One limitation to this system is that the fiber-wire has to be physically in place, which requires a substantial upfront investment.



Microwave is less expensive than fiber optics, but it is more limited in what it can do. A microwave relay has to be set up at various points throughout the system, which is quite unfeasible when more advanced technologies are increasing in number. Satellite technology allows for regional, national, or international transmission of messages in "real time."

Telecommunications organizations have learned to pool their resources so that satellite time can be shared, thus reducing the cost to all parties. A few years ago I published a research paper explaining how satellite technology both helped and hurt the traditional TV networks. It helps them by allowing networks to produce a better product, for example, live interviews with people scattered across the globe. It hurts the established networks because it also means that newer companies have access to this same technology to produce more innovative, interesting shows of their own. As a result, affiliates can pick and choose among more options than in the past. In fact, in the case of cable and direct broadcast satellite, affiliates aren't even needed.

These new technologies are not only changing the way educational materials are being delivered, but the entire telecommunications landscape is evolving at such a rate that no one, including the Federal Communications Commission, knows for sure how it will eventually look. In fact, House Speaker Newt Gingrich has recently started questioning whether the Federal

Communications Commission (FCC) itself is needed in future. He advocates a self-regulating marketplace in telecommunications.

THE ROLE OF THE LIBERAL ARTS AND HIGH-TECH COMMUNICATIONS:

In a program of distance learning (or any media project for that matter), there are two key positions. The content expert is responsible for the message, what the ancient Greeks would call the "logos". Getting this message disseminated in a technically competent manner is the job of the media expert, sometimes called the technical expert.

A media expert is skilled at the technical strengths and weaknesses found within a system; he or she knows how to make a content expert comfortable with unfamiliar technology. In a collaborative effort, the two bring their knowledge together to produce a desired user-friendly product.

Notice the term "collaboration" was used rather than "compromise". That's because collaboration leads to a better end result than compromise. Compromise means one or both parties give up something in the process. Collaboration, on the other hand, is concerned with the concept of "synergy", which means that the two parties are able to arrive at a creative conclusion that neither party could attain independently.

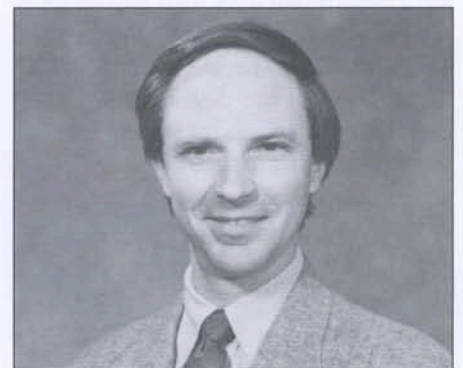
Stephen Covey uses the idea of a man and woman coming together to explain

how synergy works. Neither one could produce a child independent of the other, but jointly the two produce a unique entity that otherwise would not exist. What applies to the physical relates to the social and mental. When people bring their ideas together with other creative individuals, synergistic thinking develops and ideas that neither party would conceive separately begin to unfold.

This process requires a certain level of trust on the part of both the content expert and the media expert. If the media expert tells the instructor, "that won't work on TV," the person needs to realize if the media person knows the business, then there's no need to try to fit a round peg in a square hole.

An exciting thing about being an educator at the turn of this century is being on the cutting edge of technological changes as they are implemented. Principles that have endured for generations are just as relevant in an age of "high tech" as they were when speech was the primary form of communication.

New communication delivery systems mean nothing if they're not relevant to people. Delivery systems such as fiber optics and satellite transmission mean that more people will be able to receive material in a timely, efficient manner. It is up to educators and media professionals to see to it that these resources are utilized with care. No one knows what education in the year 2025 will be like. Some readers of this article will be here to find out.



William G. Covington, Jr. is Assistant Professor of Communications.

FACULTY PROFILE

Fran Zilonis

Professor Fran Zilonis, the new acting chairperson of the Department of Secondary Education and Professional Programs, just might be the busiest faculty member on the Bridgewater campus. Her task as acting chairperson is to manage a department that encompasses the Library Media Program, Adult Education, High School and Middle School Education, Guidance and Counseling, and Educational Leadership. To say that Fran Zilonis wears many administrative hats is clearly no exaggeration.

Fran, a former undergraduate at Bridgewater (Class of 1969), came to the college last year from the Cambridge School System where she was the Director of Educational Media Services. With her extensive experience in educational media and technology, Fran has set out to bring her talents and unique perspective to a department with a range of missions.

Fran is clearly suited for the job of leading a department with such diverse characteristics. With her boundless energy and persuasive skills, she, in conjunction with her colleagues, has developed an ambitious set of objectives for each of the sub-disciplines of her department.

For the Library Media Program, Fran is working on a number of initiatives designed to strengthen the capabilities of teachers responsible for running library media centers in high school, middle school and elementary school settings. Library media specialists from as far away as Martha's Vineyard and South Hadley have come to the college to retool under Fran's guidance.

Bridgewater State is one of only two institutions in the state accredited to prepare state certified library media specialists. Both of these institutions are in eastern Massachusetts. Because of the lack of training institutions available in western Massachusetts, there was a critical shortage of library media specialists. To meet this need Fran has developed a western Massachusetts Library Media Cohort Program. She now has twenty-two educators enrolled in a three year program leading to a Master's degree and certification as a library media specialist.



In Adult Education, Fran is working with her colleague Dr. Joan Koss-Cole to develop a Master's Program in Adult Education/Adult Learning, which will prepare students to enter the field of adult education. The program encompasses worker training/retraining, literacy development, staff development and other educational efforts targeted for adults. Courses are already being offered in the area of adult education and many more are anticipated.

Fran is also excited about the High School and Middle School Education Programs, which have seen a dramatic increase in enrollment in the past few years. A number of new participants in these programs are older individuals who want to enter what they often describe as a more "rewarding" occupation. Because of the growth in interest, particularly in Middle School Education, Fran is working with Dr. Charles Robinson, a middle school expert on campus, to develop both gradu-

ate and undergraduate programs for the training of middle school teachers.

The Guidance and Counseling area of her department, coordinated by Dr. John Calicchia, is also undergoing a period of renewed interest and growth. The Guidance and Counseling Program is no longer focused exclusively on the training of certified school guidance counselors - it is also involved in the training of adjustment counselors, licensed mental health counselors and counselors of higher education.

Another major project that adds to Dr. Zilonis' busy schedule involves collaborating with UMass-Lowell on a cooperative doctoral program in Educational Leadership. Beginning in Fall, 1996, Bridgewater students who successfully complete the Certificate of Advanced Graduate Studies (CAGS) program in Educational Leadership will be able to apply credits earned toward a doctoral degree at UMass-Lowell and take some of the courses here at Bridgewater through the Moakley Center. This important initiative began under the leadership of Dr. Joanne Newcombe who is presently Acting Dean of the School of Education and Allied Studies. With Dr. Newcombe in a new role, responsibility for the UMass-Lowell project falls to Dr. Zilonis, and Dr. Carl W. Smith, Coordinator of the Educational Leadership program. She and Dr. Smith are excited about the project because it will enable southeastern Massachusetts administrators and aspiring administrators to have greater and more convenient access to a doctoral program in this region.

As can be readily seen from the above listing of Fran's responsibilities, her tasks as chairperson pull her in many different directions and require someone who can move easily from one challenge to another. Fortunately, Fran Zilonis has gotten off to a strong start at her alma mater. She is not only using her background in educational technology to help train the next generation of classroom teachers, but she is guiding a number of programs that are poised to expand and offer Bridgewater students new opportunities for learning and service.

FACULTY PROFILE

Michael Reano

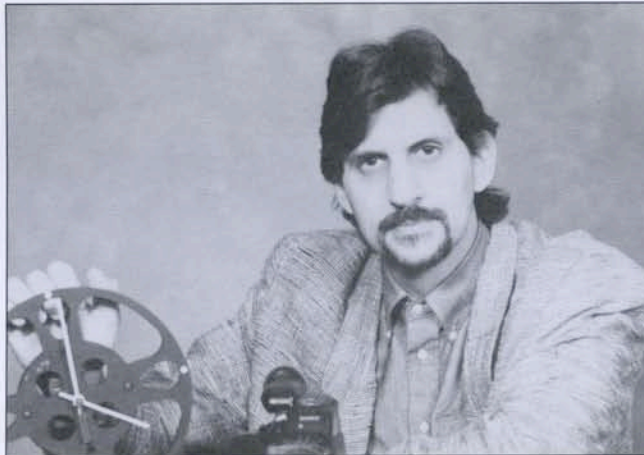
Much of the attention that is focused on the Moakley Center has been directed at the various ways computers and computer software can be utilized to enhance education and improve the learning skills of students. Professor Michael Reano of the Speech Communication, Theatre Arts and Communications Disorders Department, however, is working to see that the Moakley Center is also viewed as offering Bridgewater students state of the art television and video production opportunities.

Mike Reano is certainly well suited for his role as Bridgewater's television and video instructor. With a Masters in Fine Arts from Ohio University and years of experience as a film maker at the University of Wisconsin and in the arts community of Minneapolis, Mike brings a wealth of experience to the campus.

Mike not only teaches a broad range of media courses such as television directing, videography, and advanced video production, he is also actively engaged in film making projects. Currently, he is working on a video that documents the relation-

ship between fathers and sons in the workplace. Following in the tradition of Studs Terkel, Mike is editing some twenty-seven hours of taped interviews with fathers and sons and developing a video that he will be entering in festivals and eventually have broadcast by public television. This is a project that has been in the making since 1990. Although Mike has received some outside funding, his dedication as a film maker often requires that he make personal financial sacrifices in order to pursue his goal.

Needless to say, Mike is looking forward to the arrival of the television studio equipment at the Moakley Center. The current television studio in the Rondileau Center, although adequate, is not able to



provide students with the latest technology such as the new generation of digital editing machines and television cameras.

To familiarize himself with the fast changing world of television production equipment, Mike attended, with David Carlson, who is overseeing the overall development of the Moakley Center, the national media convention in Las Vegas. As a result of his expertise and his attendance

at the convention, Mike provided expert consultation on the equipment purchases that are headed for the Center.

Once in place, the television studio will offer Bridgewater students unlimited opportunities to train on equipment that is on the cutting edge of today's video technology. As Mike is quick to point out, the presence of the Moakley television studio will certainly enhance the career aspirations of communications majors who will not only have the ability to produce a wide array of television shows, but also learn the art of film making in a setting that is conducive to professional pursuits.

As is becoming clear, the Moakley Center is the catalyst for a number of new academic and career initiatives. Mike hopes that once the television studio is running it will add impetus to the development of a new Communications Studies concentration that will offer Bridgewater students a sound academic footing in what is without question a growing field of study. Mike hopes that the new studio will heighten interest in television production and film making and expand the commitment of the College in the area of video technology.

Mike Reano is certainly a fine example of how the College is constantly strengthening its faculty and deepening its academic offerings. Mike is a serious practitioner of film making and a dedicated instructor of television production. This combination of Mike's talent and commitment plus the advent of the Moakley Center is certain to provide the College community with the opportunity to move in directions that it could only dream of a few years ago.

WILLIAM KENDALL - RECENT PAINTINGS



Southern Storm, 1995. Acrylic and chalk on canvas. 84" x 72" William Kendall

Recently, William Kendall, Professor of Art at Bridgewater State College, had a one-man show of his recent paintings at the Anderson Gallery. The following is an interview, conducted by Professor Wayne Phillips, about Kendall's work.

How would you describe your type of painting, and what is it about?

I suppose that one would say I'm an Abstract Expressionist; I always have been. I think in terms of abstraction. The subject is really the paint itself – I am totally involved in what can be done on the canvas by the manipulation of paint. I'm dealing with the power of color, the richness of texture created by the complicated layering of impasto, scumbles, and glazes. I try to keep pushing the paint – to make things happen in spontaneous ways; I use combinations I've never used before, to see if they can function as a whole. Each time I begin a painting I am curious myself, to see what will be created – and it is always a surprise.



Easter Sunday, 1995. Acrylic on canvas. 35" x 48" William Kendall

To the untrained eye, one might think that your type of painting is easy to execute.

That perhaps, is true. To really understand painting, one must know the underlying principles, and above all, one must have a knowledge of the history of painting.

What does the history of painting have to do with abstract art?

Everything. My work is a distillation of all the artists that have come before me, especially the great masters – I learn from them. Matisse, for example, his work is fresh, not overworked – I try to get that feeling in my painting.



Baker's Beach, 1995. Acrylic on canvas. 25" x 27" William Kendall

Who are two of your favorite artists?

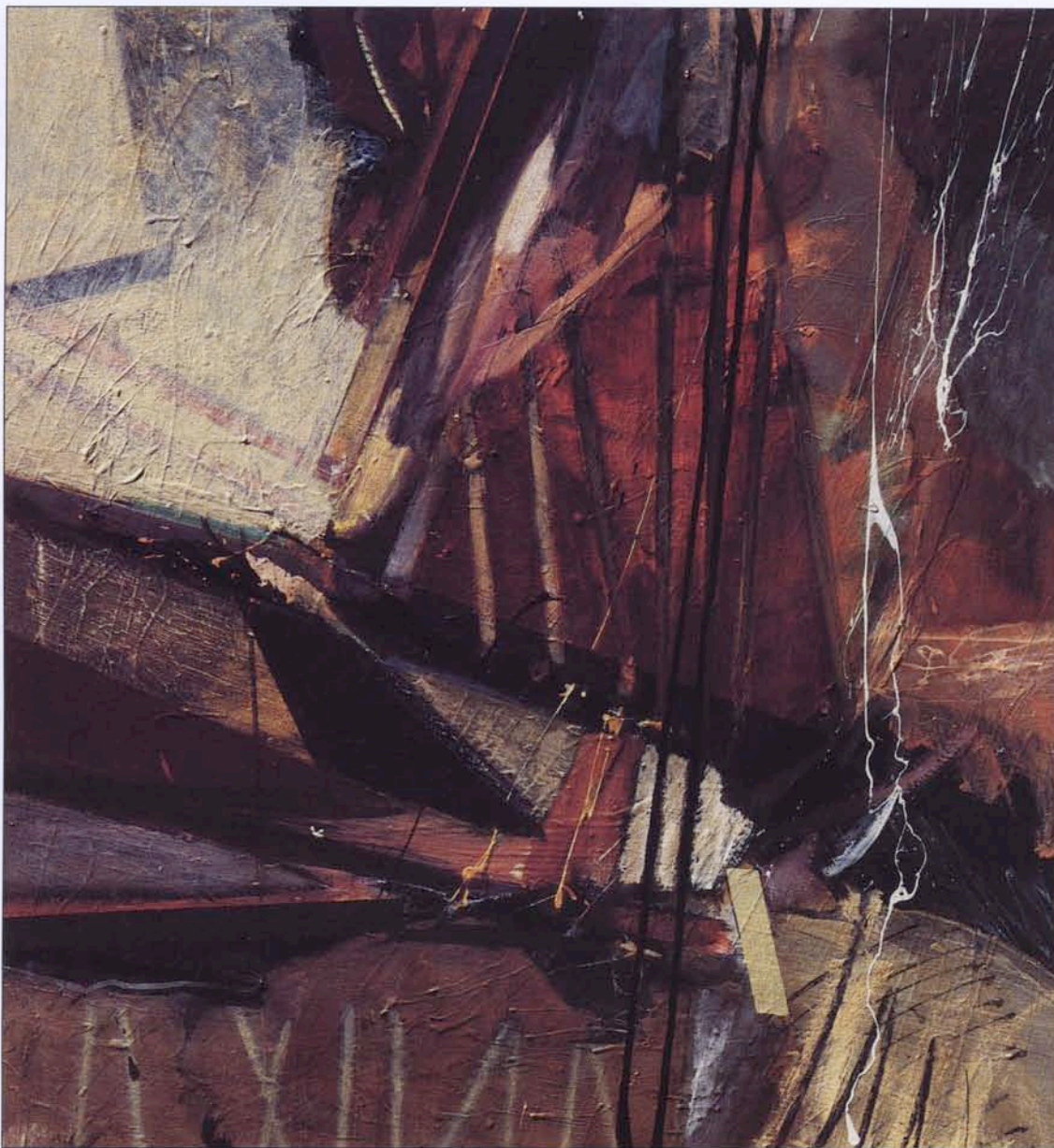
Cezanne and Cezanne.

Why is Cezanne so important to you?

My real painting began when I understood Cezanne's work. I found myself, not looking at the subject matter, but at the paint strokes. That's the first time I understood abstraction; I knew then that that was what I wanted to do.

Your paintings seem to have a great deal of action – a certain robust quality almost Baroque in feeling. What do you think was your inspiration?

Definitely my travels to Italy; I remember the exact moment – standing in Scuola Grande di San Rocco, Venice, looking up at the work of Tintoretto. I felt an energy – the movement of color and forms through space – that was very exciting to me.



Sunset Sailing, 1995. Acrylic on canvas. 34" x 46" William Kendall

Is that when you started to paint on larger canvases?

Exactly. I returned home and immediately began work on a grand scale. I found that the large size enabled me to get more action with the paint. I like to come up to the large work and see the nuances in the paint surface.

Do you enjoy painting?

Many people paint for enjoyment and relaxation – which is great for them, but for me painting is one of the most difficult things to accomplish. As John Graham (artisticritic and theorist) once said, "Starting a painting is starting an argument in terms of canvas and paint." It seems I'm always in the middle of an argument.



Center for the Advancement of Research and Teaching

MUSIC APPRECIATION MEETS COMPUTER TECHNOLOGY

Computer technology has created exciting possibilities for music teachers and their students. Utilizing CART hardware and software, Professor Michael Diltney has designed horizontal graph analyses of several classic musical compositions which illuminate fundamen-

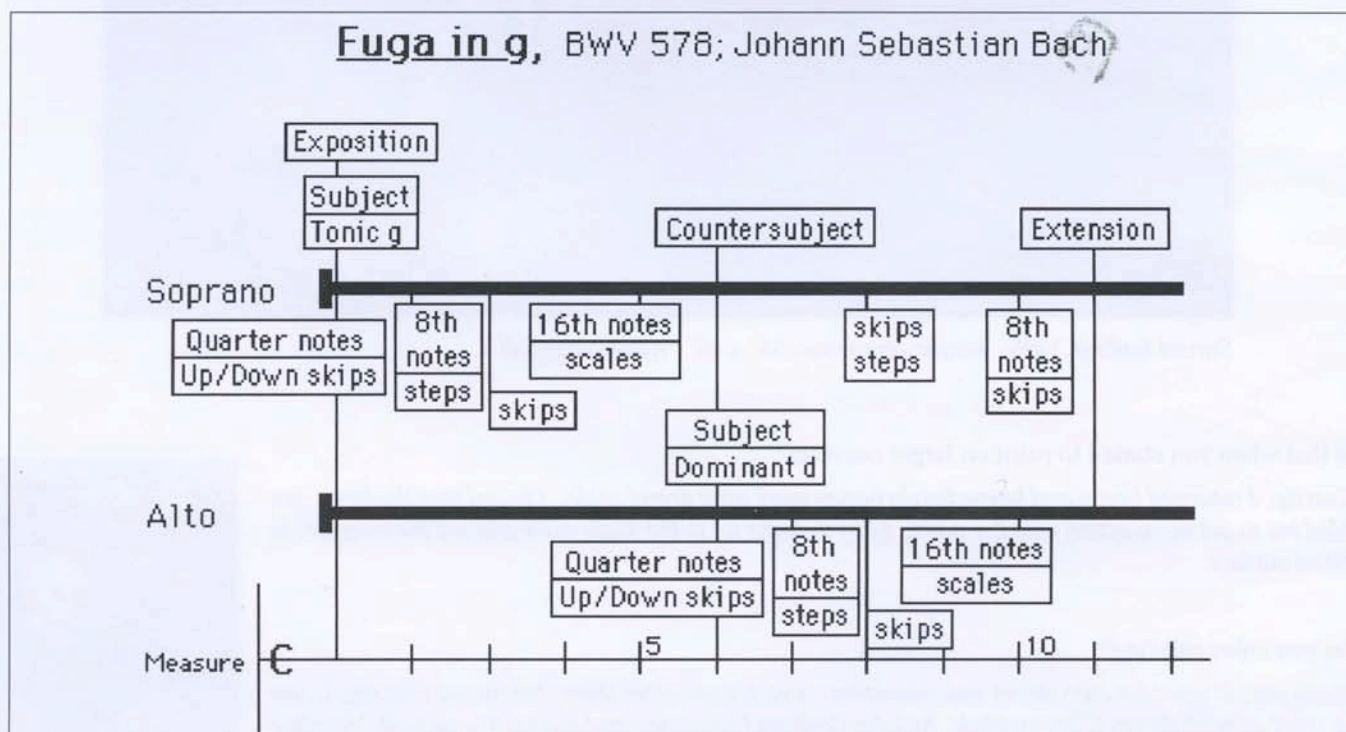
tals of the pieces and promote informed listening. The graph analyses make it possible to present musical concepts such as form and thematic material, melody, harmony, rhythm and other basic parameters in an attention-getting and easily accessible format.

Multimedia allows Professor Diltney to combine graphs, which represent the music in visual form, and recorded performances in a single program. The graphs are created on Superpaint, a Macintosh paint program, and transferred into QuickTime on the Director Program, a multimedia program, then aligned with the corresponding recording. Thus, while students are listening to Johann Sebastian Bach's *Fugue in G*, for example, they watch a graph analysis of the score scroll across the computer screen. CART at the Moakley Center is an ideal environment for this type of research, since the powerful computers and software make it possible to experiment with various multimedia applications.

Professor Diltney's multimedia experiments developed out of frustration with traditional methods of teaching Music Ap-

preciation. Text-based listening guides, he found, were too limiting in their design; reading of the text could not be precisely coordinated with the audio performance, forcing the instructor to talk rudely over the performance in order to explain important points. In contrast, the coordination of audio and visual information in multimedia is an exact teaching tool that does not disrupt the audio performance. A great deal of information can be made available on the screen, giving the instructor some freedom to select what he or she wants. In a sense, the graphs re-create the experience of following a printed score while listening to a recording at the same time. However, the graph permits a student who cannot read music to follow what is going on, while the reader of a conventional score must be familiar with musical notation.

Computerized graph analysis allows instructors to draw attention to specific elements of a musical composition by highlighting them. In the Bach *Fugue in G*, for example, the instructor may want to show where and how each of the four voices of the fugue comes in. As each voice

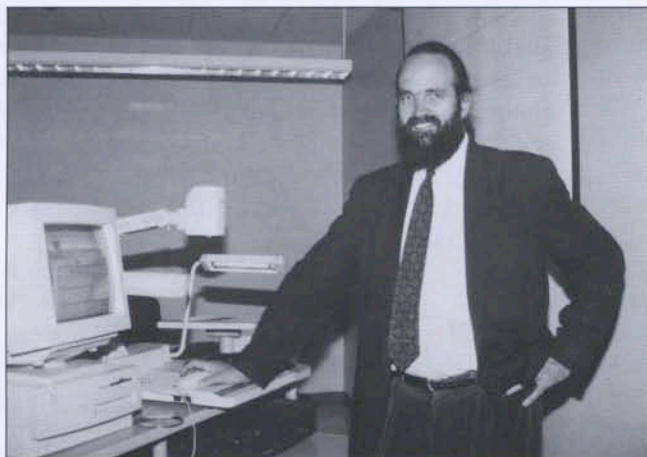


Professor Diltney's horizontal graph of the beginning of Johann Sebastian Bach's *Fuga in G*

enters, descriptive boxes appear above or below the voice line (see illustration # 1). Fundamental information about form and harmony appears above each voice line, while information more closely associated with in-depth analysis of rhythm and melody appears below each voice line. Thus, as the *Fugue in G* begins, the boxes containing the words "Exposition" and "Subject/tonic G" are highlighted above the heavy line which represents the soprano voice, informing the viewer that this is the first section and that the subject or basic melody of the composition is in the key of G (as one would expect from the title), the tonic or central key of that composition. The highlighted box below the soprano line conveys more technical information: we are now hearing "quarter notes" with melodic "up/down skips"; by the second measure the highlighted box shows that these have been replaced by "eighth notes" with melodic "steps." In the sixth measure of the fugue, the alto voice enters in the key of D, which is the "Dominant" or fifth note of the G major scale. By highlighting selectively, the instructor can call attention to whatever elements he or she wants the students to notice, without the unaesthetic disruption of calling out such instructions as "Listen for the entrance of the alto voice here." As the piece unfolds, the student can observe how these details contribute to higher level formal divisions in the music under study. In the Bach *Fugue*, for example, he or she may notice that harmonic key changes are aligned with entrances of the subject or that sixteenth note passages are intricately associated with the countersubject. Students can move freely forward and backward through the horizontal graph for the purpose of comparative analysis. They dis-

cover fundamental information about form and structure by learning how the various elements fit into the overall flow of the piece and improve their ability to hear a composition by understanding the integration of the musical elements.

Professor Dilthey designs different kinds of graphs to fit different musical genres. For orchestral works, the graphs include tone color and dynamic information which doesn't apply to a keyboard work like the *Fugue in G*. Discussion of formal elements is also adapted to illuminate the form being presented. For an orchestral work such as the "Overture" to Felix Mendelssohn's *A Midsummer Night's Dream*, the upper portions of the graph include basic information about such



Professor Michael Dilthey

matters as pitch, texture, dynamics and timbre, information obtained in the first or second hearing of the work. As the student works down through the graph, more detailed information about thematic material, form, harmony and phrasing is presented.

Professor Dilthey is currently adding videos of live performances to his scrolling graphs. He sees this as an important

next step, since a good performer communicates aesthetic and character information about a piece and provides a concrete source of the sounds, an integral component in the enjoyment of music. At CART's new office in the Moakley Center he recently demonstrated a graph which combines a Quick Time video of a performance of the Strauss song "All mein Gedanken" by Bridgewater Music Professor Leslie Goldberg, a translation of the text and an analysis of the score. One of his current projects is to combine a scene from opera with explanatory graphic information. He hopes eventually to establish a library of these works on CD-ROM for independent study in the computer laboratory.

Computer technology is the most recent of the technological advances which have transformed the teaching of Music Appreciation in this century. Fifty years ago, the course was taught using a piano. The instructor played pieces written for ensembles such as orchestra or string quartet on the piano, and then tried to describe how those pieces would sound on the instruments for which they were intended. When long-playing records, tapes and, most recently, compact disks became available, the students could hear the music in its correct format. Now, with

multimedia permitting the instructor to coordinate audio and visual information, students can become even more involved in the musical experience.

Listening to a piece of music while simultaneously watching a graph analysis which reveals the technical details of its composition is highly illuminating. Immersed in information, the listener/viewer becomes powerfully aware of the care and purposefulness with which serious music is written.

FACULTY TRAVEL

Tom Knudson's Travel Notes from Asia

According to United States Bureau of the Census population projections, by the turn of the century 20 percent of the humans on the planet will be Chinese, and 28 percent of the world's population will be Asian. Less than 5 percent will be American. As the economies of the Asian nations emerge from the shadow of Communism, the impact of such population distributions will make it imperative that Western nations develop useful links with Asian peoples. To do that we must first understand them, a task made much more difficult by the strained relationships we have had. China has been all but closed to us by distance, cultural differences and the enmities of the Cold War. Since World War II our relationship with Japan as both an economic ally and competitor has been awkward and difficult. In the wake of the war we fought against communist North Vietnam the American view of unified Vietnam is still hostile and suspicious. And American knowledge of the remaining cultures of Asia is, as it has always been, vague at best.

Tom Knudson, a Professor of Physical Education and Recreation at Bridgewater, has spent a great deal of time in the last few years developing the knowledge and associations that will help in the establishment of international programs with a

focus on Asia at Bridgewater State College and in our region.

Dr. Knudson's travel to the region began in 1986 with his year as a visiting lecturer at Shanxi Teacher's University in the Peoples Republic of China. Three years later Dr. Knudson was a Fulbright Fellow for the study of Chinese language, history and culture in China's Beijing Foreign Languages Normal School. In the summer of 1993 he was in South Korea visiting universities and sports facilities in Seoul, Sokcho and Kyongju and in the Peoples Republic of China as a program consultant and observer at Shanxi Provincial University. Most recently Dr. Knudson was again in Asia as a 1995 Fulbright Fellow to the Peoples Republic of China where, in association with the East-West Center of the University of Hawaii he visited a number of China's east coast cities. On the same trip he took the opportunity to travel in Vietnam including visits to Hanoi, Ho Chi Minh City, Dalat, Nha Trang and Hue. The following are excerpts from some of his travel writing from recent trips he took to the Peoples Republic of China and Vietnam.

China Travel from Datong to Xian in China would be expensive by air, assuming I could get a ticket. So train is preferable, though a Chinese railway station is a real test of resolve. It's chaotic! Ten to 15 roughly formed lines of milling travelers fight for a spot at the right tiny hole serving as ticket counter for a specific destination. You bend and put your face in the small opening to deal with a seller who speaks no English. The destinations served at the window are identified only in Chinese, and getting what you want is like hoping to win the Massachusetts Lottery. On my third try I get a ticket to Kunming, but I can't get a sleeper ticket. I settle for the dreaded hard seat ticket, really a vinyl-covered bench. The seats facing one another are so close that people can't even sit knee-to-knee, and we have to lace our knees. There are no seat backs so my back is to rest against

the back of a stranger for the entire trip. I try to bribe the attendant on the train to find a vacant sleeper, but had no luck. Maybe I didn't offer the bribe properly. At least I have a reserved seat. When the gates open to board the train there is a dash to claim remaining seats. Travelers climb through windows, packing the aisles, pushing shoving, scrambling.

Most Chinese travel lightly. Their gear for a long trip might consist of a lunch-box sized package. But rural folks going or coming from the city have huge packages of belongings, even livestock-chickens and the like. It seems there won't be space for everyone and their possessions, but after the steam train jerks and puffs from the station, everyone settles into a space, though some are standing and others are on the floor in the aisle. This is a long trip-fifteen hours. My companions (mostly rural people) are red-cheeked, dirty and shabby beyond American standards for poverty. And they are curious. Most have never been this close to a foreigner. This is not like the east coast of the country, where the big-eyed, big-nosed westerners seem to be everywhere. These people want to know about me. A crowd grows around me-questions, jokes and laughing. They reach out to touch my hairy arms and inspect the book I'm trying to read. They try to read it both right side up and upside down. They make no sense either way. Many drink tea from mason jars or similar ware, but others drink a Chinese liquor (they call it wine, though it is 70 or 80 percent alcohol - that's about 150 proof), and bits of food. The foursome across from me drink too much and get noisy and obnoxious. As is the Chinese way, they are tolerated, though one gets sick and makes a mess that even the attendant won't clean. As night comes the arms, heads, bodies and legs of strangers overlap, and fall against one another in sleep. By the end of the trip in the morning, we are comrades of the ordeal, even including the drinkers from the night before. It is probably an experience of China that shouldn't be missed. I'll be damned if I do it again.

Vietnam The sun comes up early in Hanoi, and by 5:30 A.M. my room is bright with sunlight. The concierge of my \$15 a night hotel has to unlock and roll up the wire mesh screen to let me out where the streets are already alive with people. In this, the "old quarter" of Hanoi, where street markets and vendors provide the "new capitalism" of Vietnam, bread, flower and fruit and vegetable stalls are crowded in the narrow streets.

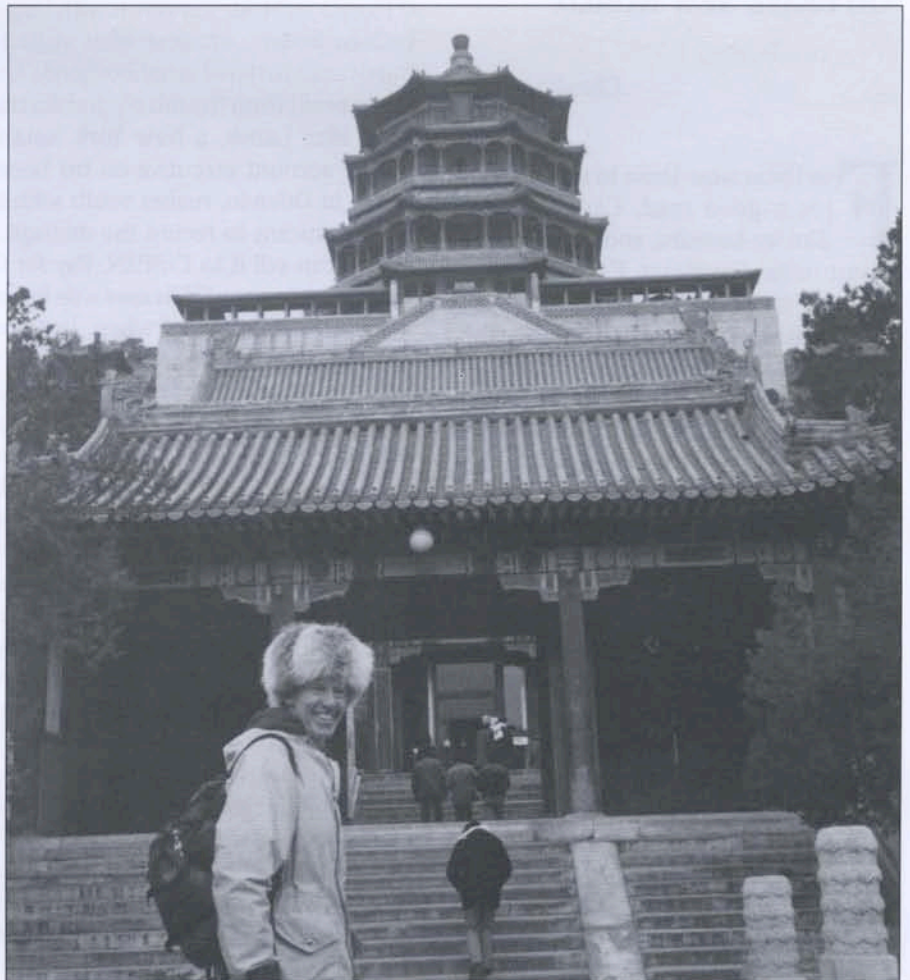
Just around the corner, on the wider streets and boulevards encircling the Hoan Kiem (the "Lake of the Returned Sword") men, women and children are running, stretching, playing badminton or soccer. This is the cool and relatively uncrowded time. The streets are not yet congested with peda-cabs and motor bikes. None of the scars of war, save for a few shrapnel-marked French Provincial civic buildings are apparent. The people too seem to have put the war behind them. Optimism prevails and the American is the model for a better life. I am treated well.

This early morning I pause to watch a badminton game on an unmarked, makeshift court in a small garden at a juncture of two busy streets. Beneath the watchful eyes of a war memorial statue of a woman and two children, a vigorous doubles game goes on. By 8 A.M. there would be no evidence of this daily match among older men. I had watched before, but this morning they ask me to join. I am not a bad player, but I am no match for my opponent this time. In typical Asian style he "keeps me in the game", making sure not to embarrass me. This is no significant political breakthrough, but it shows the friendliness and openness of the Vietnamese people.

Dr. Knudson's travel to Asia has been an important part of the process of establishing the knowledge necessary to develop an Asian Studies program.

Since returning from his trip, Dr. Knudson has been working with a number of faculty members at Bridgewater State in an Asian Studies Group whose aim is to develop a multidisciplinary Asian Studies Minor on the campus. Courses in Asian languages, culture, geography, music philosophy, religion, history, government, social organization, personality and sport are already offered at the college, and in combination with a range of other, more general non-western courses, the core of an Asian Studies Minor have been delineated by the study group. Members of the group have also been developing connections with other Asian studies programs by attending a number of con-

ferences on the subject, especially at Middlesex Community College and the University of Massachusetts at Lowell, both of which are affiliated with the East-West Center in Hawaii. The Bridgewater Asian Studies group also intends to propose a multi-school Asian area studies program in cooperation with Middlesex and Massasoit Community Colleges and, perhaps, one of the Boston colleges such as the University of Massachusetts in Boston or Roxbury Community College. Dr. Knudson and others of the group have also attended national conferences on Asian Studies in Boston and Washington. Once in place the Asian studies program is certain to enhance the opportunities for students and faculty to increase their understanding of an important region.



Dr. Knudson at the Temple of Heaven, Beijing, China

BOOK REVIEWS

James Ellroy, *American Tabloid*
(Alfred A. Knopf, 1995)

Elmore Leonard, *Riding the Rap*
(Delacorte Press, 1995)

Carl Hiaasen, *Stormy Weather*
(Alfred A. Knopf, 1995)

"OH BRAVE NEW WORLD"

Charles Angell

For those who desire to relax and enjoy a good read, Carl Hiaasen, Elmore Leonard, and James Ellroy almost never disappoint. Each possesses a keen ear for dialogue, a highly developed skill at plotting, and a sharp eye for the appropriate setting. In this last regard, all three authors locate their latest fictions almost entirely in Florida, a state rapidly coming to symbolize the condition of late twentieth-century America. What makes these new novels an even more enjoyable read is the healthy portion of social satire served to the reader. The authors each have a particular take on American, or at least Floridian society, and the forces shaping it. Hiaasen suggests American society is governed by a randomness that no moral force can effectively counter; Leonard presents a criminal class so stupid that intelligence almost has to surrender before it; and Ellroy constructs a conspiracy that so interweaves historical fact with fiction that, as he says, he "build[s] a new myth from the gutter to the stars."

Readers of Hiaasen's earlier novels know that he, a native Floridian, has repeatedly satirized the corrupt politicians and rapacious developers, who, in transforming Florida into a vacation paradise, have blistered the Sunshine State with strip malls, condominiums, theme parks, and shopping centers. Hiaasen has said that he takes his revenge on this human kudzu by arranging for their violent deaths in his novels. *Stormy Weather*, dedicated "For Donna, Camille, Hugo, and Andrew," unleashes the "Storm of the Century" on South Florida. The storm seems almost a divine retribution on the residents. Its aftermath, as one character puts it, leaves "no law to speak of. The world's upside down for the time being." If Florida rightside-up crawls with human bottom feeders, imagine what visits the hurricane shattered neighborhoods hoping to profit from the misery and destruction. Max Lamb, a New York hotshot yuppie account executive on his honeymoon in Orlando, rushes south with his \$900 minicam to record the damage. "I bet we can sell it to C-SPAN. Pay for the whole honeymoon!" His new wife Bonnie follows reluctantly and when, inexplicably, Max disappears, she tries to find him. Edie and Snapper, attempting to stage a wrongful injury scam, suddenly realize how much bigger a payoff will result from defrauding the insurance company that holds the policy on Tony Torres' demolished house. Tony, who has sold most of the flimsy mobile homes suddenly made mobile by the hurricane, doesn't realize he is being hunted down by a Chicago mobster whose grandmother had perished in one of the trailers. Augustine arrives in the ruins hoping to track down and recapture the water buffaloes, lions, and exotic monkeys that have escaped from his late uncle's wildlife farm. He runs into Bonnie, still without Max, gives her shelter, and thus initiates the novel's love story. Enter Skink (or James Tyree, re-

signed Florida governor who now dwells deep within the Everglades), familiar to readers of Hiaasen's earlier books, who emerges from the swamp to do what he can to slow the depredations of the criminal, greedy, and depraved.

Nothing, Hiaasen implies in *Stormy Weather*, can slow Florida's descent into tourist tropique; only life at the margins offers any relief. Bonnie and Augustine, we're told in an 'Epilogue,' move to Florida's Ten Thousand Islands where they try to find some grace. Like Huckleberry Finn before them,

they light out for the territories, unable to dwell among the violent, deceitful, and cruel. Hiaasen remains witty and biting satirical, but the random and centrifugal events he chronicles in American society show that he, like the Roman satirist Juvenile, finds "it's hard not to write satire."

Elmore Leonard possesses a keen eye for satirical commentary and, like Hiaasen, sets his latest thriller in South Florida; reading *Riding the Rap*, one is put in mind of Samuel Johnson's remark about Thomas Sheridan: "such an excess of stupidity is not in Nature." As we follow the activities of Leonard's low-lives, we exclaim "How can these people be so stupid?" *Riding the Rap* reprises Marshal Waylan Givens and Harry Arno, first introduced in *Pronto*, and here brought together in a kidnap/extortion scheme. Closing out his bookmaking business and calling in unpaid debts, Harry sends bag man Bobby DeoGracias to collect from Chip Ganz, a faded flower child addicted to gambling and losing. Ganz and his bodyguard Louis Lewis, an ex-con, suborn Bobby to kidnap Harry, isolate him in a sealed room, and extort from him the two or three million Harry purportedly has stashed in a Bahamian bank. Trying to explain Ganz to Bobby, Louis tells him: "The thing about his ideas, they're different. Understand? Kind of gigs haven't been tried that



I know of. The man watches news on TV and reads the paper to get his ideas. The idea of the hostages, the idea of snatching one of these millionaires cheating on their savings-and-loan business you read about." Such stupidity may not exist in Nature, but it is abundant in the media. Ganz, Lewis, and DeoGracias construct and conduct their lives according to what they see on television. Ganz uses a sophisticated TV surveillance system to monitor his increasingly run-down estate. He and his fellow conspirators are forever posing for the surveillance camera, testing out their gestures and attitudes for how they'll play on TV.

Waylan Givens, against his better judgment, undertakes to locate Harry. The truly stupid like Ganz can thwart the truly intelligent at every turn, since nothing the intellectually challenged do makes logical sense. Only when he meets the psychic reader Dawn Navarro does Givens begin to make any progress. Dawn, for her part, makes connections not available to those operating in the phenomenal world. Givens operates by a clear set of rules. As he tells two car-jackers he apprehends: "I don't want to take what you did personally. You understand. Want to lean on you. Wish you any more state time'n you deserve. What you'll have to do now is ride the rap, as they say. "It's all anybody has to do. Givens finally locates Harry and rescues him. Talking the case over with Dawn, Givens thinks when she asks him "What's wrong with being foolish sometimes?" that "it was a good question."

James Ellroy's world has sufficient stupid people, but stupidity isn't its driving force, conspiracy is. *American Tabloid* sets out, in the words of its Preface, "to dislodge [Jack Kennedy's] urn and cast light on a few men who attended his ascent and facilitated his fall." Ellroy will demythologize the years of Kennedy's rise to power.

Ellroy, in a familiar postmodern narrative gambit, will intermingle the historical actors with fictional creations in what he terms a "reckless verisimilitude." His novel begins in November 1958 when Pete Bondurant, bodyguard and personal attendant to Howard Hughes, receives a call from Jimmy Hoffa, currently under investigation by the McClellan Committee and its chief counsel Robert Kennedy. Hoffa wants Bondurant to fly to Miami and take

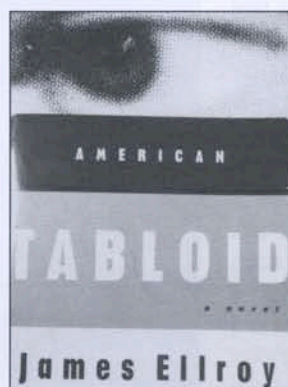
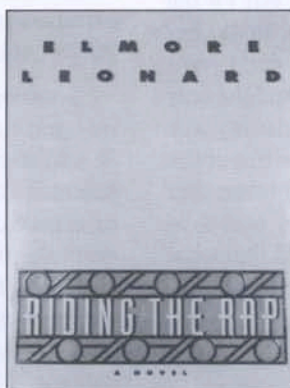
care of a potentially damaging witness. *American Tabloid* ends on November 22, 1963 with Bondurant sitting in Jack Ruby's Carousel Club waiting for "the big f----- scream." In addition to the Kennedys, Hughes, and Hoffa, Ellroy introduces J. Edgar Hoover, Sam Giancana and his Chicago mobsters, and other actual participants in the events.

Bobby Kennedy wants to ruin Hoffa; J. Edgar Hoover wants to impede the Kennedys' rise to power; Sam Giancana and the mobsters want Castro out of Cuba and their casinos reopened; Howard Hughes wants to divest his airline and invest in Las Vegas real estate. These plots and more all interconnect in ways space doesn't permit me to detail. Into them Ellroy brings not only Bondurant but also Kemper Boyd, an FBI agent Hoover infiltrates into the McClellan Committee staff, Ward Littell another FBI agent who tries to locate the hidden Teamster pension ledgers (which ultimately lead to Joseph Kennedy's safe deposit box), and Lenny Sands, a Las Vegas lounge lizard Howard Hughes hires to edit a sleazy tabloid. These rogue characters allow Ellroy to tell a gripping story of intersecting and interlocking conspiracies. His fiction fills

in the holes of the historical record. *American Tabloid* completed, even a reader skeptical of conspiracy theories can't help thinking that something like what Ellroy describes must have been what happened. Ellroy's genius is never to mention Lee Harvey Oswald, leaving open the possibility that a whole other constellation of conspiracies had been operating independently, though towards the same end, as those in the novel.

The November murders in Charlestown's 99 Restaurant show us that Hiaasen, Leonard, and Ellroy know whereof they write. Real life hoodlums act out fantasies learned from movies – the *Godfather* was mentioned in describing the killings – and TV. Were the killings a random act of violence? a mob conspiracy? the acts, as Mike Barnicle suggested, of the unredeemably stupid? Hiaasen, Leonard, and Ellroy explore the characters and contexts in which such acts occur and make us wonder about this strange territory we've come to inhabit.

Charles Angell is Professor of English



CULTURAL COMMENTARY

Gone Fishin' – Forever

William C. Levin

When I was eleven I got to visit my grandparents in Florida. Over the years they had hosted dozens of vacationing relatives, so they knew how to deal with me. They dropped me off at the beach with my fishing gear. Knowing nothing about local fishing techniques, I decided to use my "spying on an expert" technique. In the midst of all the Miami Beach sun bathers was an old looking guy who was sitting next to a fishing pole he had stuck in the sand. I sat a few yards behind him and began collecting data on his fishing secrets. He seemed to be reading. This was a puzzling tactic, since real fisherpersons never read while fishing. But I knew it to be a fishing ruse since he never turned a page. However, he also never checked his line for bites, bait deterioration or spontaneous equipment failure. Finally, I started toward him, intending to ask what he hoped to accomplish by such lax fishing procedures. I was, however, beaten to the punch by another old guy (I'll call him the "onlooker") who must also have been watching my mystery fisherman. For reasons largely unrelated to fishing, I remember their exchange to this day.

"Aren't you going to check that thing?" onlooker asked. "Nope," shot back mystery fisher without looking up. "Why not?" Onlooker seemed puzzled. "Fish can steal your bait without you ever notice." (That's how Onlooker talked. I remember.) "Then what's the good of keeping the line out in the water?" Onlooker asked exactly what I wanted to ask.

Mystery fisher sighed with impatience and looked up at his interrogator. "It's really none of your business, but I'll tell you anyway. I don't use bait or hooks because I don't want any fish. I don't want any fish because I hate them. And the only reason I come out here is because my wife makes me go fishing to get me out of the house." Then, came the line I remember the best, since mystery fisher said it in such a sour, resentful way. "Isn't that what they make you do when you retire? Fish?"

Sour fisher looked back down at his book in a clear signal of dismissal, and onlooker looked at me. He smiled and shrugged in a way that I understood to mean "So, there are people like this. What can you do?" He walked away. So did I.



For many years this story was nothing more than a curious memory from my youth. It had confused me so. I loved fishing and thought that a life with nothing to do but fish would be heaven. How could this old guy be so nasty and unhappy when he was free to do whatever he wanted, including fish? The story of sour old mystery fisher didn't begin to make much sense to me until almost thirty years later when I saw how my parents and their friends were aging, and started to read the literature in my field of sociology on the subject of late life.

Sociologists of aging have studied the way getting older influences how people fit into society. It is easy to show how at different stages of our lives we are allowed, or expected, to do different things. For example, infants are free to do as they please, up to a certain age, at which time parents require them to learn how to "behave" in ways that accommodate the needs of others in the family. As any parent will attest, toilet training is a convenience. And changes in the relation between the individual and society continues to change through the life span. Societal expectations for the behavior of people over the ages of 65 or 70 are different than they are for people who are 40 or 50. This is no big discovery. American society expects less of older people in terms of work and responsibility than it does of younger people.

But what caught my attention was the wide range of activity levels and styles of life I saw among my parents' retired friends who were still quite healthy in their sixties and seventies. Some were so active they seemed supercharged. They had calendars stuffed with activities like golf, gardening, painting, sculpting, and volunteer work for worthy causes such as environmental campaigns, helping at a hospital or fund-raising for favored causes and candidates. In addition, they had their countless so-

cial engagements for dinner, bridge or just talk. Many claimed that they were busier in retirement than they had been when they were working or raising their families. My mother has been this way since she moved to Florida with Dad. I can hardly reach her on the phone between her engagements and travel. Others among my parents' circle were much less active. They were not so eager to stay busy. They tended to read, watch television and just enjoy the slower pace of life and relief from the responsibilities of mid-life. It's not that they were ill. They just enjoyed a more sedentary life. This was the way my father spent his retirement. When he was younger my father was one of those non-stop guys who, in addition to his very demanding work life, found time for gardening, fishing, home care and repair, woodworking, boating and us. But in retirement, Dad read, played golf from a cart, and kept the car gassed up to the top, just in case. That was it.

What I saw among my parents' generation was reflected in the literature of social gerontology. Beginning in the early 1960's thinking about aging in society was dominated by a debate between two opposing theories of how to most successfully experience later life in America. One, called *Disengagement Theory*, argued that the most satisfactory old age could be achieved by the withdrawal (by the individual) or removal (by society) of people from the social involvements they had in mid-life. The proponents of this theory claimed that such disengagement, brought on by the inevitable decline in capacity over time, is beneficial to both the individual and the society. For the individual, disengagement is supposed to provide the time for a deliberate, naturally occurring review of one's life and the arrangement of one's affairs. For the society, disengagement serves to remove people from positions of power and responsibility before they begin to make the costly errors that physical decline with age inevitably would cause. In other words, since we all slow down as we age and will

eventually die, it is natural (and best) to disengage from society so as to meet the end of life with equanimity and as little disruption as possible.

By contrast, *Activity Theory* contended that the best late life could be achieved by retaining one's higher level of social involvements as long as possible. The logic was that people must have constant social interactions in order to maintain an adequate sense of self, and that this is true no matter how old the individual. Disengagement from daily interaction with others would bring about declining sense of self, and so, declines in life satisfaction. In other words, late life requires social involvement just the same as it does during the rest of the life span. The marching song of this theory has been "use it, or lose it."

There could not have been two more directly opposing views of the best plan for one's old age. The debate between them raged in the professional journals, and, despite the fact that the data collected to resolve the debate was far from conclusive, professionals in the practice of geriatric medicine and social services dispensed lots of advice as if one side or the other was clearly correct. In fact, it now looks as if both were, at the very least, oversimplifying matters.

A few social gerontologists who tried to resolve the debate came up with compromise solutions. One suggested that, depending upon an individual's temperament, either disengagement or activity could be the best plan for his or her late life. So people with a great need for activity and social interaction (with selves that might be called "socially dependent") would do best to be active in late life. More sedentary people with lower needs for social interaction (what might be called "independentselves") would be more satisfied with the relatively disengaged life.

I liked the resolution. I found it neat, though none too surprising. It made sense that there would be no one, best, level of activity and social involvement for

all older people. After all, the elderly are the most heterogeneous segment of the population on a number of measures, including income, health, and level of activity. But before you dismiss the issue of activity versus disengagement as a sociological tempest in a teapot, consider again the case of the sour, old mystery fisher and the bemused, old onlooker. A man who goes fishing on orders of his wife and intentionally does not bait his line has failed to come to terms with the kind of late life is right for him. If he had an active and successful life until he retired, it would have been a large error to have left work without some plan for what he would do next. Too often people move from one phase of their lives to another without any (much less, careful) examination of what is in their best interests in the new life they will live. For example, when the last child leaves home and you are left alone in the house with your spouse, will the demands of the empty nest leave you with only the old patterns of life, and with nothing to replace them? What will a person like you (assuming you have thought about this) need after the kids go? And when it comes to growing old, what will be best for you when you reach the ages of 65, 70 or 80? If you are unlucky enough to be sick, poor, or just plain nasty, there might be nothing you can do to make your late life enjoyable. But failure to think clearly about what is best for the kind of person you are at 65 can leave you fishing with no bait even though you could do better.

*William C. Levin is
Associate Editor of the Review*

LITERARY COMMENTARY

Writing in the Margins

Barbara A. Epstein

People have different ways of marking up their books.

Of course, most books don't get marked up at all. Composing marginal notes requires effort and implies an intention to re-visit the page being marked at some later time. For example, selected pages of my cookbooks are annotated with such practical observations as "needs much more garlic" and "takes a lot longer than you'd think." On one sauce-bespattered page, alongside a Julia Child roast chicken recipe which calls for 2 egg yolks and 1/2 cup whipping cream, I recently (and reluctantly) noted: "not *really* necessary." Teachers are accustomed to writing in the margins; the books we use in the classroom are filled with reminders of the points we consider most important. Research suggests that readers who take the time to write in their books understand and retain more than those who don't. Marginal notes may include key words and phrases, summaries of important points, questions, and judgments. Readers who become seriously involved in what they are reading may engage in a kind of conversation with the author, a conversation which leads to the discovery of their own attitudes and beliefs. Writing in the margins gives ordinarily silent readers an opportunity to assert their intellectual equality by talking back.

Writing in books most commonly takes the form of underlining or its newer variant, highlighting. Most Bridgewater students are veteran highlighters and some have raised it to an art form: a stroll through the library offers an opportunity to glance at open textbooks, their pages vibrant with dazzling green, yellow and pink stripes. Highlighting and underlining can be helpful in reminding the reader of what's important, but they are less valuable than written notes. Because highlighting requires only a minimal effort, it can be done in a mechanical, even mindless way; there's a certain pleasure in watching the bright colors appear on the page. Highlighting doesn't require the

reader to pause and reflect any longer than it takes to think "Hmm, this could be important; I'll check it out later," and then continue full speed ahead. It's the least interactive and least selective of the ways of marking one's books.

Readers throughout history have indulged the urge to write in their books. The margins of medieval manuscripts were, in general, far roomier than those of printed books, giving medieval scribes space to insert their own observations along the sides of the manuscripts they were copying. One of the scribes who worked on Chaucer's *Canterbury Tales*, for example, couldn't resist noting, alongside the Wife of Bath's gleeful description of her many ways of tricking and manipulating men: "Women are indeed like that." Readers, too, felt free to write their opinions, and in some cases these marginal comments merged with the text itself, making it impossible, several centuries later, to know precisely what the original author wrote.

The all-time English-language champion of marginal note-taking, according to Professor H. J. Jackson of the University of Toronto, is Romantic poet Samuel Taylor Coleridge. Although Coleridge marked some passages with a simple "!" or "?" or a line drawn in the margin, many of his notes developed into essays which would begin on one page and continue along the sides of as many additional pages as he needed to finish expressing his idea. He wrote on every available blank space: title pages, fly leaves and at the ends of chapters. In Coleridge's later years, after he had become famous, visitors brought him their books to write in as souvenirs of their acquaintance. The first volume of the *Marginalia* in the Princeton edition of Coleridge's *Collected Works*, which covers only his notes on authors whose last names begin with A and B, fills 900 pages.

Coleridge also wrote marginal notes for some of his poems, most famously "The Rime of the Ancient Mariner." In this poem, as some readers may remember, the

mariner of the title forces a hapless wedding guest to listen to his tale of a sea voyage during which he shot an innocent albatross, bringing a curse upon himself and his shipmates. When it was first published in 1798, many readers found the poem bewildering and obscure; one critic, Dr. Charles Burney, characterized it as "a rhapsody of unintelligible wildness and incoherence." This response is understandable given the fact that the mariner recounts such bizarre events as the appearance of a supernatural "spectre-bark" which fulfills the curse, bringing about the deaths of the "four times fifty living men," the mariner's shipmates; the apparent revival of this "ghastly crew" which turns out to be "a troop of spirits blest," angels who mysteriously sail the ship and, having steered it into the harbor, picturesquely appear on deck "in crimson colours." Coleridge took the complaints seriously and decided to revise "The Rime" and add explanatory marginal notes to a new edition published in 1817. But for many readers the notes, or glosses, only made matters worse; some found the commentary as murky and confusing as the ballad itself, while others felt that the glosses diminished the beauty and mystery of the poem.

Marginal notes played a more successful role in the development of T. S. Eliot's poem "The Waste Land." Eliot finished writing what he later referred to as "a sprawling, chaotic poem" in 1921, and showed his friend Ezra Pound the 19-page manuscript. Pound thought it was "a damn good poem" but much too long, and went to work, reducing it by half and scrawling blunt marginal comments like "too tum-pum at a stretch," "verse not interesting enough as verse to warrant so much of it" and even an occasional "bad." Far from being insulted, Eliot accepted almost all the suggestions and when the poem was published he gratefully acknowledged his friend's help, dedicating "The Waste Land" to Pound, whom he designated as "il miglior fabbro" [the better craftsman].

The Rime of The Ancient Mariner

PART I

An ancient
Mariner
meeteth
three
Gallents bidden
to a wedding-
feast, and
detaineth one.

The Wedding-
Guest is spell-
bound by the eye
of the old sea-
faring man, and
constrained to
hear his tale.

The Mariner tells
how the ship sailed
southward with a
good wind and
fair weather
till it reached
the line.

The Wed-
ding-Guest
heareth the
bridal music;
but the
Mariner con-
tinueth his
tale.

It is an ancient Mariner,
And he stoppeth one of three.
"By thy long grey beard and glittering eye,
Now wherefore stopp'st thou me?"

The Bridegroom's doors are opened wide,
And I am next of kin;
The guests are met, the feast is set:
May'st hear the merry din."

He holds him with his skinny hand,
"There was a ship," quoth he.
"Hold off! unhand me, grey-beard loon!"
Eftsoons his hand dropt he.

He holds him with his glittering eye--
The Wedding-Guest stood still,
And listens like a three years' child:
The Mariner hath his will.

The Wedding-Guest sat on a stone:
He cannot choose but hear;
And thus spake on that ancient man,
The bright-eyed mariner.

"The ship was cheered, the harbour cleared,
Merrily did we drop
Below the kirk, below the hill,
Below the lighthouse top.

The Sun came up upon the left,
Out of the sea came he!
And he shone bright, and on the right
Went down into the sea.

Higher and higher every day,
Till over the mast at noon--"
The Wedding-Guest here beat his breast,
For he heard the loud bassoon.

The bride hath paced into the hall,
Red as a rose is she;
Nodding their heads before her goes
The merry minstrelsy.

The Wedding-Guest he beat his breast,
Yet he cannot choose but hear;
And thus spake on that ancient man,
The bright-eyed Mariner.

“Students are understandably reluctant to write in their books. Often, they are struggling simply to make sense of what they read, to follow the author’s argument and understand the point.”

Old marginal notes, however, can be embarrassing. Leafing through books read many years ago, I have occasionally come upon a comment that can only be described as — well, stupid. Could I have written that? For better or worse, marginal notes are a record of the kind of reader, and the kind of person, we were. Canadian author Robertson Davies once observed that nobody ever reads the same book twice. Reading a great novel like Thackeray’s *Vanity Fair* in college, Davies explains, is a different experience from reading it as an adult. He recommends that, every decade or so, we “take another look at a great book, in order to find out how great it is, or how great it has remained.” Not only age but also gender, cultural background, personal life-experience and historical vantage-point affect a reader’s understanding of a book. One of my English Department colleagues confesses that before lending one of his books he always checks the pages in order to erase any old marginal notes which now seem — well, stupid.

Students are understandably reluctant to write in their books. Often, they are struggling simply to make sense of what they read, to follow the author’s argument and understand the point. They don’t presume to be intellectual equals of the authors they are reading and don’t feel qualified to “talk back.” There are other reasons why writing in books goes against the grain. Throughout school, they have been taught that textbooks and library books are public property and should not

be defaced. By the time they reach college, students are keeping their books clean from force of habit and in hopes of increasing their resale value at the end of the semester. In addition, many texts have skimpy margins which discourage written responses. My *Norton Anthology of Western Literature*, a standard text, is densely printed and its right margin is less than an inch wide.

In an effort to overcome these barriers and encourage reluctant students to try conversing with their books, I’ve recently turned to “post-its,” the little yellow squares of paper that are just sticky enough to adhere to the page, but pull off easily, without leaving a mark. Students can continue writing as long as they like, layering one post-it on top of another, a technique with obvious advantages for a prolific marginal note-writer like Coleridge. The detachability of the little yellow squares makes them easy to discard—which is as it should be. Upon re-reading, we discover that many of our marginal notes are no longer useful. With luck, we will find a few that are worth pursuing, notes that have the potential to transcend their marginal status and assume a position in the center of the page.

*Barbara Apstein is Associate Editor
of the Review*

FACULTY RESEARCH NOTE

Cindy King

The task of social workers in modern American society has become increasingly more complex and difficult. The social worker is called upon to deal not only with the more traditional responsibilities of interacting with individuals clinically and in the welfare system, but now also with many other critical problems such as child abuse, drug dependency, family dysfunction and a range of psychological disorders associated with a stress-filled world.

Cindy King of the Social Work Department, after spending more than twenty years as a social work clinician, program director and teacher, is currently completing her dissertation at the Heller School at Brandeis University on one of the more serious challenges faced by social workers – the needs of battered women.

For her study, entitled “Stopping the Abuse: A Social Work Perspective,” Cindy sent surveys to eight hundred members of the Massachusetts chapter of NASW (the National Association of Social Workers) and asked them to complete extensive questionnaires designed to describe their practice with battered women. In-depth interviews were also done with thirty of the survey respondents who indicated having had a significant amount of experience with this client group.

The study initially sought to describe exactly who the social workers are who

work with abused women. In addition to standard demographic inquiries, questions addressed educational backgrounds, work settings and functions, theoretical orientations, and whether or not the workers have been victims of abuse. Respondents were also asked what they view to be the cause(s) of domestic violence, what their goals are in relation to battered clients, and what strategies they employ. Cindy is particularly interested in the level of consistency “between social workers’ assumptions about the causes of client problems and the nature of their interventions. A final questions invited respondents to look beyond their own work to recommend changes that should be made on a community level to reduce partner violence.



While her analysis of her data continues, Cindy has been struck by the extent to which social workers have committed themselves to advancing the causes of vulnerable women and the depth of consideration they have given to that effort. From community-based work with poor, single mothers to private practice in affluent suburbs, social workers encounter women who have experienced physical as well as psychological and economic abuse. While some ascribe the causes to individual psychopathology and/or the learning of violent behavioral responses within the family, most fault the historically patriarchal nature of our society. The relegating of women to second class status in economic and political spheres and the

cultural and media fascination with male power and control contribute to a self-fulfilling scenario for many women. It is this scenario that many of these social workers seek to redress.

Practitioners’ recommendations about needed social changes offered many possible intervention points. A number advocated using the schools to teach more about mutual respect, gender equity, effective communication, and conflict resolution, starting at the elementary level. They also recommended incorporating issues of relationship-building and parenting skills for older students. Many would open up the schools to all community residents for on-going learning and support programs. There were also calls for upgrading police and judicial responses (“Treat domestic abuse like any other violent crime”) and for altering the media’s stereotypical portrayals of men and women.

Despite the presumed clinical nature of social work’s focus, the majority of workers deemed changes on the macro level to be crucial. Providing equal pay for equal work, jobs and day care for both financial and esteem inputs, and support for services for abused and abusers alike ranked high. Calls for more male participation in the nurturing of young men and for female participation in the political and judicial arenas were frequent, as were feminist-resounding calls for the end of institutional violence and racism. Cindy expects that when her analysis is complete, she will have been provided with a comprehensive manifesto for community response

While this work continues, Cindy maintains her involvement with professional and academic concerns. She is a founding member of the Committee on Domestic Violence Education and Accountability, which has just become a new subcommittee of NASW and which seeks to enhance education about violence in college curricula and in institutional settings. Cindy’s extensive background in social work, coupled with her current research and commitment to her profession, offers Social Work majors at the College an opportunity to learn from an expert.

FACULTY RESEARCH NOTE

Sandra Clark

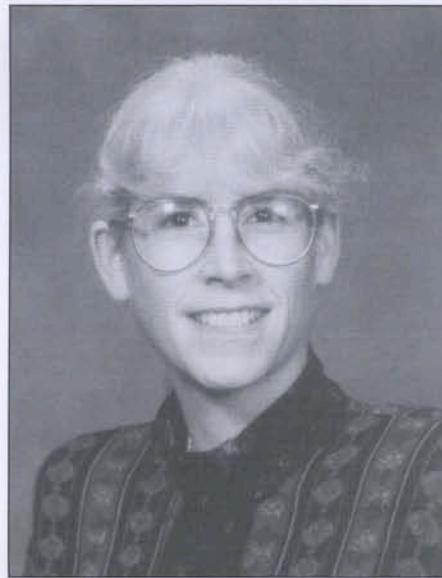
Sandra Clark is the fluvial geomorphologist in the College's Earth Science and Geography Department. Now in layman's terms that means that Professor Clark is the resident expert on rivers. Even more precisely, Professor Clark's interest is to study the impact of humans on our rivers and in return to examine the impact of rivers on humans. Her work is increasingly important not only in terms of protecting a valuable resource, but also as a way of better understanding the connection between rivers and a range of health issues.

Professor Clark is an articulate and passionate spokesperson for the study of America's rivers and river systems. She is currently immersed in research on the Colorado River and its tributaries. Her work is designed to expand the available scientific data on how metals and trace elements are associated with medical problems found in humans and animals in the regions that border the Colorado.

Professor Clark is especially interested in studying the health impacts of the trace metal selenium, which can be found in the water of the Colorado and in the river sediment. Although selenium is currently

being touted by some for its anti-cancer properties, there is also strong evidence that it can be hazardous; bringing on respiratory problems and eventually death. Also livestock in western states have for years been susceptible to "locoweed," which sucks up the selenium in the soil and creates a toxin that leads to eye problems and joint dysfunction (the primary reason the cattle often seem to be stumbling around).

During the summers Professor Clark can be found in the remote reaches of Arizona, Utah and Colorado gathering water and sediment samples and testing those samples to determine the level of metals and trace elements such as selenium. Her work is partially funded by the National Geographic Society with some help from



The National Science Foundation but she also finds it necessary on many occasions to rely on her own resources. Since research on the relationship between trace "metalloids" like selenium and health issues is of necessity long term, Professor Clark expects to be traveling out West for the next three to five years or more.

Although Professor Clark has focused on her research in the West (where she received her Ph.D. from Arizona State University), she is also a keen observer of rivers here in New England. She is impressed with the general health of our rivers and river systems. She notes that there has been great improvement in our inland waterways in large part due to public consciousness of environmental protection. Numerous watershed organizations have sprung up in New England in recent years with the express purpose of enhancing the quality of our rivers.

Sandra Clark, the fluvial geomorphologist, is also Sandra Clark the classroom instructor. Just as she is articulate and passionate about her research, she is also articulate and passionate about introducing her students to the wonders of the world they live in. Professor Clark believes firmly that her students should get out of the classroom and see the rivers and shorelines and rock formations that they are studying at Bridgewater. She has thus arranged a number of field experiences that have taken her students to Cape Cod to examine the changing character of shorelines and, following the example of the other energetic members of the Earth Science and Geography Department, to Lowell to see how the Merrimack River was harnessed for industrial and commercial purposes.

Sandra Clark intends to build on both her research and her classroom teaching in the coming years. She is deeply committed to giving back something to our planet and sees her work with rivers and their interrelationship with humans as one way of preserving our planet.



Andrews continued the tour with a stop at Weed Hall on the campus of the University of Massachusetts, Lowell, where the group viewed his thirty-foot tall mosaic done in a modern, abstract style.

In the coming months, he will be working with a group of art students in creating and installing three mosaics at the College's St. Basil Catholic Center. These will be over the three doors opening to the church from its narthex. The tiles will be in both glass and clay, the latter created in our own ceramics studio.

The Art Department's Artist-in-Residency program is possible thanks to a generous endowment given by the Class of 1936 on the occasion of the fiftieth anniversary of their graduation. The foundation was established in memory of their art instructors, Frill Beckwith, Priscilla Nye and Gordon Reynolds. Over the past several years it has brought artists and other art professionals of differing specializations to the campus to give presentations to the campus community, and to engage in projects with students of art classes. In the Spring 1996 semester, the Artist-In-Residents will be Audrey Flack, renowned as a photo-realist painter and as a figurative sculptor.

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